प्रियदर्शिका

N. G. SURU.

The Hero

He is धीरललित. He is courteous and affectionate to his Queen. He is also very chivalrous and can be seen from his submission to the Queen in the 3rd Act by falling at her feet and begging pardon of her. One noble trait of his character is brought out when he [illegible] the way in which विदूषक [illegible].

The Heroine a colourless character possessing no striking intellectual or moral qualities. She is of the type of मुग्धा. She is extremely timid and sensitive. Priyadarshika in all disappointment takes poison and evinces none of those qualities which constitute a great character.
She has great family honour and so she does not disclose her identity.

Vasavadattā. Sincere and deep in her love for her husband and the jealousy is the result of the deep love. When she spurns the conciliation and prostration of the king she is actually a धीराधीरा. She is not easily appeased. She is affectionate towards her relatives as can be best seen by her grief when Priyadarshika took poison. She is noble minded and so she rewarded the king with the hand of Priyadarshika on the latter's revival. Her picture drawn by the author is in keeping with the Natika.
Vidusaka a Brahmin of great wit or wisdom but without learning. He is greedy and light-headed

श्रीहर्षदेवविरचिता

नाटिका

प्रियदर्शिका

Edited

With an Introduction, Translation, Notes and Appendices

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PREFACE

The present text of the Priyadarśikā is prepared after a careful collation of all the available editions of the play, amongst which particular acknowledgements may be made to the following editions:–

1 V. D. Gadre's Priyadarśikā, Nirṇayasāgara Press, 1884.

2 T. R. Bālasubrahmanyam's Priyadarśika, Sri Vāni Vilāsa Sanskrit Series, No. 3. 1927.

3 Priyadarśikā by Nariman, Jackson, Ogden, Columbia University, 1923.

As regards the variant readings, the preferable ones have been embodied in the text itself, the rest being noted in the foot-notes. In the matter of the Prākrit passages, the dictum for my guidance was: S'aurasenī for the prose passages and Mahārāṣtrī for the poetical ones. No doubt, this distinction was not so strictly observed, especially in the first two editions mentioned above. Forms like 'Parjovabudha', which Prākrit phonology would not admit of, are found promiscuously used. The choice of the correct orthography of the Prākrit words was a great task; and in this, I could derive much help from Nariman, Jackson, Ogden's edition of the Priyadarśikā.

I have subjoined the translation, notes and a few appendice dealing with points arising out of the text. The introduction deals exhaustively with all the questions which are germane to the subject.

In the preparation of this edition, I was greatly helped by my students Messrs. N. V. Vaidya and N. P. Gune. Further I owe a special debt of gratitude to Dr. V. G Paranjpe, who gave me valuable suggestions, from time to time, and without whose prompt assistance, it would not have been possible for me to show this edition the light of the day.

Poona, 1st June 1928.

N. G. Suru.

Introduction

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S'ri Harṣa—a sketch of his life and career.

S'ri-Harṣa was the younger son of Prabhākara-Vardhana, King of Thāṇesara who had won considerable military successes over the Huns, and over his neighbours —the Gurjaras, Mālavas and others. His eventful career was however cut short by his unexpected death in A.D. 604. Rājyavardhana his elder son succeeded him, and almost immediately after his accession, he had to undertake a war of vengeance against Deva-Gupta of Malwa who had slain Grahavarman, the young king of Kanauj, the husband of Harṣa's sister Rajyaśrī, and held their widowed sister a captive at Kanauj. Rājyavardhana led a successful campaign against Deva-Gupta of Malwa who was probably killed in action, but was himself treacherously assassinated by S'aśānka, king of central Bengal, who was an ally of the Guptas of Malwa. The young princess was let off from Kanauj and became a refugee in the Vindhya forest. She was on the verge of committing suicide when Harṣa, who now was the legal heir to the vacant throne of Thāṇesara, while on his campaign of world-conquest, came to the Vindhya forest, and recovered her from death.

When the brother and sister reached Kanauj, the nobles invited Harṣavardhana to be their sovereign; but Harṣa hesitating, the point was 'solved by a reference to the Bodhisatva Avalokiteśvara whose temple was outside the city of Kanauj and it was

ordained that Rājyaśrī should rule, and Harṣa should be her 'lieutenant.' Harṣa very naturally hereafter gave up residence at Thāṇesara and made Kanauj his capital which he ruled in conjunction with his sister. And for five years and a half, the youthful monarch was engaged in a strenuous struggle with the princes of Northern India whom eventually he subjugated. In the words of the Chinese pilgrim Hiuen-Tsang, who came to India a few years later, Harṣa, during all this time 'went from east to west subduing all who were not obedient; the elephants were not unharnessed nor the soldiers unhelmeted.' Harṣa's subjugation of upper India was completed in 612, and to signalise his 'Digvijaya' and his paramount supremacy he founded a new era in 612 A. D.. which attained wide currency, and was reckoned from the beginning of his reign in 606.

And now the dream of founding an empire realized, he naturally thought to extend his rule beyond the Narbada over Southern India. His great rival was Chālukya Pulakeśī II of Mahārāṣṭra; and epigraphic evidence in the records of Pulakeśī, and the testimony of the famous Chinese pilgrim show that the Southern monarch heroically withstood the attack, and ultimately repulsed the northern forces. This was Harṣa's only defeat. In the North, as many as eighteen vassal kings acknowledged him as Lord Paramount, while distant Kāmarūpa (Assam) voluntarily accepted his supremacy as also Valabhī (Gujarath) on the extreme left. His last recorded campaign was that of bringing into subjection the district of Ganjam on the coast of the Bay of Bengal in 643 A. D., four years before his death.

We need not enter here into a discussion of the administration and the social and religious condition of the time. With such a cultured monarch to guide the destinies of the nation, it is no wonder that the utmost freedom in matters of faith was allowed, or that education was zealously promoted, or laws duly, though somewhat severely, administered. He took the liveliest interest in literature, and was an author of no ordinary talents. He was a liberal patron of learning and had gathered round him illustrious men of letters, among others the famous Bāṇa who has written an extensive poetic memoir of his patron, and Mayūra, the author of Sūryaśataka. (For details–*Vide Harṣacarita of Bāṇa*, Kāne's edition; C. V. Vaidya, *Mediaeval Hindu India* Vol I; Vincent Smith, *the Oxford History of India*; Pānduranga Sāstri Pārkhi, (1) *S'ri-Harṣa*, 2) *Bāṇa*; Maurice L Ettinghausen, *Harṣa-Vardhana, Empereur et poete.*)

Harṣa, the author of the three plays, Priyadars'ikā Nāgānanda, and Ratnāvalī.

There has been considerable divergence of views among scholars on Harṣa's title to the authorship of the plays attributed to him. In the Kāvyaprakāśa of Mammaṭa (I. 2) it is said that Dhāvaka and others obtained large sums of money from Harṣa and others by means of their poems. Moreover, a commentator observes that Dhāvaka was richly rewarded for writing Ratnāvalī under the name of king Harṣa; but the reading Dhāvaka is not certain, as some Mss. give Bāṇa as a variant. This observation led Hall and Bühler to believe that Bāṇa was the real author

of these plays; while Cowell held that Ratnāvalī belonged to Bāṇa, Nāgānanda to Dhāvaka, and that the author of the Priyadarśikā was not known. That the three plays belong to one and the same writer is however proved by Pischel on a comparison of the texts of the three plays and he has advanced the view that the author was Dhāvaka, a contemporary of king Harṣa.

Against these arguments, we have fortunately good evidence, both internal and external, in support of Harṣa's claims to the authorship of the plays. The prologue to the three plays is repeated nearly verbatim, and contains a stanza in which Harṣa is mentioned as the author of the plays. The Bharata-vākya is likewise the same in Priyadarśikā and Ratnāvalī (Priya.IV. 12 = Ratnā IV. 22); and two stanzas in Priyadarśikā also recur in the Nāgānanda (Priya. III. 4 = Nāgā. IV. 1; Priya. III. 10, Nāgā. I. 14). In further support of the unity of authorship may be cited the numerous parallelisms of thought, and situation, and repeated expressions and structural similarities pointed out in detail below.

And in fact his authorship was so early recognized that there need be no reasonable doubt on the point. In the first place Bāṇa, his protege, speaks in his prose Romance Harṣa-carita of the king's acknowledged literary talents, and he was, we might take it, not paying merely a courtier's compliment. I-Tsing, who in the last quarter of the 7th century visited our country, notices that king S'īlāditya had written the history of Jīmūtavāhana in verse and that this work was set to music and was performed by a band

accompanied by dancing and acting. This account must refer to Nāgānada. Dāmodaragupta, who lived under king Jayāpīḍa of Kashmir (800 A. D.), gives stanza I. 24 of Ratnāvalī in his Kuṭṭanīmata and adds that the author of the work was a king. We have furthermore, the testimony of other poets, notably Jayadeva (about 13th century) and Seḍḍhala (11th century), which disposes of all doubts as to Harṣa's claims to authorship. (For a detailed study of the problem of authorship, *Vide*—Sten Konow: *Das Indische Drama*, Pp. 73–77; Winternitz: *Geschichte der Indischen Literatur, Vol. III. P. 226*; Nariman, Jackson and Ogden: *Priyadarṣikā*; Keith: *the Sanskrit Drama pp. 170-71*).

Sources of the Play and the Udayana legend; the popularity of the Udayana legend.

Udayana, the king of Vatsa (Pali the vaṁsas) is the central figure in a large circle of Sanskrit stories of love and adventure. The historical Udayana appears in the Purāṇas to be a descendant of Purū; his name appears in the list of twenty-nine Purū kings who lived after the Mahā-bhārata war. They lived in Hastināpura, but they removed to Kauśāmbī in consequence of the destruction of their former capital by an inundation of the Ganges. From Buddhist canonical writings, which pertain to a period only slightly later than the decease of Buddha, we learn that he was the contemporary of Caṇḍa Pradyota of Avantī, of Pasenadi (Prasenajit) and his son Viḍūdabha of Kosala, and Bimbisāra (Jain S'reṇika) and his son Ajātaśatru of Magadha.

It is not possible at this date to elucidate the origin and the growth of the legend that gathered round the name of Udayana. But that the theme had long been a popular one is attested by numerous references to it in technical works and classics, as also by its employment in a drama of the early poet Bhāsa, and in numerous other dramas by later poets. S'ūdraka refers to Yaugandharāyaṇa's arousing his friends for the deliverance of their monarch Udayana (Act IV. 26). There are other literary allusions as in the Meghadūta (I. 30, 31.), the Kuṭṭanīmata of Dāmodaragupta, and the Mālatī-Mādhava. Of the dramas which have this legend for their theme, mention may be made of the anonymous Pratijñā-Yaugandharāyaṇa, and Svapnavāsavadattam (which latter is presumably a stage-version of the original work of Bhāsa), the Tāpasavatsarāja of Anangaharsa (for an outline of the plot *vide* Dhvanyālokālocana pp. 150-151), and the anonymous Vīṇāvāsavadattam.

But a detailed and consecutive account of the narrative is presented to us by the Kāśmirian writers Kṣemendra and Somadeva in their Bṛhatkathāmañjarī and Kathāsaritsāgara respectively, which profess to be an abridgment of the ancient Bṛhatkathā of Guṇādhya in Paiśācī dialect. There is also another abridgment recently brought to light—the Bṛhatkathā-śloka-saṁgraha of Budhasvāmin, which, however treats of the story of Udayana in a desultory fashion

The narrative of the Kathāssaritsāgara

In general agreement with the Purāṇas, in the narrative of the Kathāsaritsāgara, Udayana's lineage

is traced back to the epic hero, Arjuna. He was the grand-son of S'atānīka and the son of Sahasrānīka, who were the rulers of Kauśambī in the country of the Vatsas. Sahasrānīka married Mṛgāvatī, the daughter of king Kṛtavarman of Ayodhyā. In her pregnancy, the queen expressed to the king her desire (Dohada) to bathe in a lake of blood, and when she entered the lake, which with lac dye was made to present the appearance of a pool of blood, she was mistaken for a piece of flesh and was snatched away by a huge bird and abandoned on mount Udayana. There in the religious domicile of the sage Bharadvāja, she brought forth her son Udayana, under the sage's protection. One day, as the boy was wandering in the forest in search of game, he saw a snake caught by a S'abara, and moved by its beauty, the boy rescued it by giving the man a bracelet on which the name of his father Sahasrānīka happened to be inscribed. The grateful serpant who was Vasunemi, the eldest brother of Vāsuki, the serpent-lord, now presented Udayana with a lute, and bestowed on him various magical powers. Thereupon, the S'abara went to Kauśambī to sell the bracelet, and was seized by the King's officers and taken to the palace, where he told how he came in possession of the King's ornament. It was easy now to trace the whereabouts of his wife and son; and the king set out to meet them. Then returning in great pomp to his capital, he made Udayana crown-prince and gave him Vasantaka, Rumaṇvat and Yaugandharāyaṇa, the sons of his three ministers as counsellors. Then as he grew old, the king abdicated in the prince's favour,

and retired to the Himālaya to pass his days in calm and religious meditations.

On his accession, King Udayana reposed the care of government on his ministers and gradually gave himself up to pleasures. He was very fond of the chase and delighted in taming wild elephants by playing upon his lute Ghosavatī.

Now the King's thoughts turned on marriage. Already he had heard of the beautiful Vāsavadattā, the daughter of his powerful rival Caṇḍamahāsena of Ujjayinī; and he was anxious to secure her as his bride. Mahāsena also desired to give the hand of his daughter to Udayana, but the union could not be effected, owing to the bitter enmity between the two rival powers. Caṇḍamahāsena, however, knew Vatsa's weakness,—his pleasure-seeking propensities and especially his fondness of chase,—and desired to take advantage over his enemy by means of an ambuscade in the forest where, in his wanderings in search of game, Udayana would only too easily expose himself to being entrapped by his cunning rival. He thereupon sent an emissary to Vatsa's court with the rather insulting message that his daughter Vāsavadattā desired to be instructed in music, and therefore he invited king Udayana to his court to give her instructions in that art. Vatsarāja, thereupon, sent word that if his daughter was so very keen upon learning music, he had better send her to his court.

Caṇḍamahāsena, thereupon, had an artificial elephant made of wood and concealing warriors inside its belly, turned it loose on the bank of a lake in the

Vindhya–forest. And as was expected, Vatsarāja was lured into the trap, so cunningly set for him. After a fierce struggle with the warriors, he was overwhelmed by superior numbers, and was bound and taken to Ujjayinī where the royal captive was kindly treated by his adversary; and immediately Vāsavadattā became his pupil. Vatsarāja was charmed by her beauty, and she nothing loath made love to him, and the captive now lived in a paradise of bliss, and no longer chafed with bitter resentment.

In the meanwhile, Yaugandharāyaṇa, the chief counsellor at Kauśāmbī, accompanied by the jester Vasantaka, started for Ujjayinī, while Rumaṇvat took charge of the cares of government. He reached the cemetery outside Ujjayinī where he changed his form to that of a madman through a device that he learnt from a Brahma-Rākṣasa, and also transformed Vasantaka and sent him on to the palace, and then entered the city. Reaching the music-hall, and making himself invisible to Vāsavadattā and her maids, he conferred with the king and taught him spells enabling the latter to rend his fetters when the time to escape would arrive. Meanwhile Vasantaka, disguised as a deformed person attracted the notice of the princess by his pranks; and entering the place, he regaled the princess with stories and thus stayed with the king.

And when Udayana felt sure of Vāsavdattā's love and devotion, he effected his escape togeher with his bride, Vasantaka and Kāñcanmālā on the swift she-elephant Bhadravatī. The news soon reached the king, and his son Pālaka mounted the elephant Naḍāgiri and pursued the fugitives; but Vatsarāja shot

arrows at him, and moreover the elephant Naḍāgiri would not charge the she-elephant Bhadravatī; so he was prevailed upon by his younger brother Gopālaka to give up the chase. Vatsarāja now reached the Vindhya forest where Yaugadharāyaṇa had preceded him, and was hospitably received by the Bhil king Pulindaka; and now the general Rumaṇvat joined them with his large army. At this juncture, there came an emissary from Caṇḍamahāsena, with the message that the king approved of Vāsavadattā's choice, and that he was sending his son Gopālaka to duly celebrate the nuptials of his daughter Vāsavadattā with Vatsarāja. The king then triumphantly entered his capital Kauśāmbī, where on the arrival of Gopālaka the marriage was formally celebrated.

In the subsequent history of Udayana, summary mention is made of the king's liaison with the harem attendant Viracitā, and his intrigue with the captive princess Bandhumatī. The Queen detected the lovers secretly making love in a bower in the garden, and highly incensed, she had Vasantaka, the king's companion, who was by, bound and taken away captive. But ultimately through the intervention of the female ascetic Sāṅkṛtyāyanī who was a friend of Vāsavadattā and had come from her father's court, a general reconciliation was effected and the Queen was prevailed upon to give Bandhumatī to the king for wife. And thus, given to music, wine and woman, the king passed his days in ease and bliss.

But a pleasure-seeking monarch is a source of anxiety to his devout counsellor, and hence Yaugandharāyaṇa busied his brains with strategy to establish

the kingdom on secure foundations. Already Caṇḍamahāsena was won over by ties of blood and the only powerful rival was Pradyota, king of Magadha. He had a beautiful daughter Padmāvatī, who was already solicited in marriage for his master by the minister; but Pradyota knew Udayana's deep love for Vāsavadatta and therefore was loath to put his daughter in the position of a co-wife to such a rival. So the minister took Vāsavadattā in confidence, and at Lāvāṇaka, when the king was out a-hunting, he set fire to Vāsavadattā's camp, anb disguising himself as an old Brahmin, and Vasantaka as a squint-eyed boy, he repaired with Vāsavadattā to Magadha, and approaching Padmāvatī he represented to her that Vāsavadattā was his sister, deserted by her husband, and that he desired to keep her at the palace, while he would go and make search for her husband. And Vasantaka stayed with Vāsavadattā.

Now fresh proposals of marriage were made, and king Vatsarāja came to the capital of Magadha; and when after the formal celebrations of nuptials the king repaired to Kauśāmbi with his royal consort, Vāsavadattā also returned to the capital and the deep-laid design of the minister was thus successfully accomplished. And Vāsavadattā treated Padmāvatī with tender affection and loved her as her sister, for as a matter of fact, as Vasantaka told them, they were two celestial nymphs and sisters come to the earth is consequence of a curse.

Having thus secured Pradyota as an ally, the king had none to apprehend, and soon setting out on an expeditition of world-conquest, attained to the

position of an over-lord and reigned in peace and happiness.

The legend as thus related in the Kathāsaritsāgara also occurs in Book II. III. of the Bṛhatkathāmañjarī, without significant variations except in two places. According to the Bṛhatkathāmañjarī, the serpent rescued by Udayana took him to Pātāla, the subterranean abode of the Nāgas, where he married a Nāga damsel Lalitā and received the famous lute Ghoṣavatī; and in Kṣemendra's narrative, a passing reference is made to the seer's prophecy that the husband of the Princess Padmāvatī would become a Samrāṭ or suzerain ruler.

In the extant portion of the Bṛhatkathā-ślokasaṁgraha, which is regarded as a more faithful abridgment of the original than the two Kāśmīrian versions, we do not get the Udayana legend as a whole, but incidental references are made to some of the events and personages of the story; thus the incidents connected with the birth and the early years of Udayana are related at length as also his visit to the serpent-world, and his acquisition there of the lute Ghoṣavatī and of the art of taming elephants. There is also an allusion to the elopement episode and to the elephants Bhadravatī and Nalāgiri; and mention is made of the two queens Vāsavadattā and Padmāvatī, as well as his four ministers Ṛṣabha, Rumaṇvat, Yaugandharāyaṇa and Vasantaka.

Nor will it do to neglect the Buddhistic and Jain versions of the legend, which mostly deal with the early career of Udayana and his elopement with

Vāsavadattā (Vāsuladdattā is the Pāli version). The fullest treatment of the Udayana legend in Pāli literature is found in the Dhammapada commentary, where we get an account of Udayana's earlier years, his acquisition of a lute to charm elephants, from his protector the ascetic Allakappa, his captivity, his wooing of Vāsavadattā, and his elopement with her on a female elephant named Bhaddavatī. These portions of the legend are also summarily narrated by Buddhaghoṣa in his commentary on the Majjhima–Nikāya entitled Papañcasūdanī.

The Jain accounts of the legend may be gathered from the Triṣaṣṭiśalākāpuruṣacarita of Hemacandra, the Kumārapāla-pratibodha of Somaprabha and the Mṛgāvatīcaritra of Maladhāri Devaprabha. It is not necessary, however, to analyse the contents of these versions, as they furnish but very few parallels to those episodes in the legend which are treated by Harṣa; but in general, it may be remarked that in the elopement episode they are more in agreement with the Buddhistic account than with that of the Kathāsaritsāgara. (For Udayana as a historical personage —*vide Cambridge History of India, pp. 187–88; 308;* Dr. Bhandarkar, *Lectures on the Ancient History of India, pp. 58–63;* Pargiter, *Ancient Indian Historical Tradition, pp. 285-86*. For the sources of the legend *vide Kathāsaritsāgara*. Book II–Tarangas 1 to 6; Book III, Tarangas 1, 2; *Bṛhatkathāmañjarī*, Book II – III; Lacote, *Bṛhatkathaślokasaṃgraha, sarga* IV. 18–20, V. 89–174; P. D. Gune, *Pradyota, Udayana and S'reṇika—A Jain*

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legend, Annals of the Bhandarkar Research Institute, July 1920).

How far is the author indebted to the legend ?

Harṣa, in the Prologue to the Priyadarśikā (and the Ratnāvalī), claims that the play is 'graced by a novel treatment of the subject;' and on the whole this claim may well be justified. We have nothing to do with the earlier portion of the legend which treats of Udayana's captivity and elopement; but incidentally it may be remarked that the mimic play in act III of Priyadarśikā, utilises those incidents; while in both the plays there are passing allusions to one or other of the several episodes of the legend. The main action in both the plays centres about the heroine and is in the main an invention of the author, although not wholly independent of the legend. The author has freely utilized his sources and presented to us what may be called a 'rifacimento' of the various incidents of the legend; thus the incident of the pretended burning of Queen Vāsavadattā at Lāvāṇaka is disconnected from Udayana's second marriage with the princess Padmāvatī and is brought into relation with the story of the heroine of the Ratnāvalī; the love-making in the garden with the captive princess Bandhumatī, the detection by the Queen, and the subsequent episode of jealous anger, in which the princess and Vasantaka are held captive by the Queen, are also some of the events derived from the legend and connected with the fortunes of the heroines of both the plays; while the political sagacity of the astute minister, the seer's

prediction that whoever should take Padmāvatī to wife would become a universal ruler, are some of the motifs which enter into the composition of the story. And the heroine's turning out to be a sister of the Queen in the sequel, may also have been suggested by the legend. But the presentment of all these various episodes and motifs in a common framework, so as to preserve logical sequence, and fulfil stringent dramatic necessities, was a task which was by no means light or less original.

The Priyadars'ikā – its plot.

The author has chosen one of the many romantic episodes from the life of King Vatsa, the Don Juan of the East. Priyadarśikā, the daughter of Dṛḍhavarman is brought to the court of Vatsa by Vijayasena, the Commander-in-chief of Vatsa. They take her to be the daughter of Vindhyaketu, king of the forest tribes. The King entrusts her into the hands of his Queen Vāsavadattā, with instructions that she is to arrange for the education of the girl in all the accomplishments befitting a lady of the court. Vāsavadattā, little aware of a future rival in the girl, manages to coach her up in the necessary arts. While she is once gathering lotuses for the Queen, the King accidentally falls in with her, and by some favourable stroke of fate, the girl is so circumstanced that she rushes into the hands or rather the embrace of the king. He is however compelled to retire hastily, when the maid approaches; and since that time his love for that 'Sylvan Beauty' waxes inordinately. Then the King undertakes a very great risk, when

he plays his own part. The episode of the elopement of Vāsavadattā with Vatsarāja was put into the shape of a one-act play by Sānkṛtyāyanī, which was going to be enacted in the harem before the august presence of the Queen. The Queen, incensed at some of the points which the writer had misrepresented, vacates her seat. But, as chance would have it, she encounters that blockhead of a Vidūṣaka, who takes the Queen for a maid and speaks some nonsense under the sway of sleep, which reveals the whole mystery. The Queen at once retraces her steps to undo the whole thing, and the identity of the King is disclosed. The Queen is burning with rage and the King finds it rather hard to alleviate her fury. As a natural sequence, the girl Āraṇyakā as well as Vidūṣaka are imprisoned by order of the Queen, though Vasantaka some-how effects his escape from it! The King is then busy ferretting his brains to release Āraṇyakā from the prison. Fortunately, however, the King gets an opportunity of obliging the Queen in the matter of Dṛḍhavarman, whom he frees from the captivity of the king of Kalinga. The girl also proves to be a cousin of Vāsavadattā. The latter therefore bears no more any malice towards her. But an unpremeditated calamity darkens the horizon. The girl is bit by a snake, but fortunately the King Vatsa is a master in the art of abating the effects of poison. He removes her poison and is rewarded by the Queen herself with the hand of Priyadarśikā; and so the long cherished love of the King obtains its fruition at last.

Priyadars'ikā :—A detailed Synopsis of the action and Time–analysis.

Act I.

After the Nāndī or the benedictory stanza, the Sūtradhāra comes on the scene and declares the purpose as well as the occasion on which the present play is being staged. The time is the Spring Festivity and he is quite conscious of the success of his representation. Then appears on the scene, the Kañcukin, or the Chamberlain of king Dṛḍhavarman bewailing the loss of the princess Priyadars'ikā, entrusted to his care. The background is prepared by his recital of the various incidents that took place before and we are eager to see king Vatsa himself. Accordingly he enters on the stage accompanied by his friend and 'Privileged Fool' Vasantaka. The King is singing eulogies on his life in the prison but at the same time, he does not forget to remark that 'All are not Vatsarājas to escape from the prison aḷong with Vāsavādattā.' He is anxious about the issue of the war which he was waging against the forest King Vindhyaketu; But there are Vijayasena and Rumaṇvan at hand to dispel the anxiety. They report themselves before the King as having fared very well in their duty and also tell him that they have brought with them a girl, among other spoils of war, whom they mistake to be Vindhyaketu's daughter and offer her to the King. The King in his turn hands her over to the care of his chief Queen Vāsavadattā, with due instructions to make out of that girl an accomplished lady of the court, asking the Queen to remind him of the girl

when she is old enough to be married. Little could the poor Queen have imagined that the girl would in the end be a rival to her. The girl was thenceforth named Āraṇyakā or *Sylvia.*

Time-analysis:

The Sanskrit Drama is free from the shackles of the rules of the Unity of Time and Place in the sense in which they bound the Greek dramas. The action can be spread over a number of years and an interval of several years might be supposed to have passed between two acts, though it is a dramatic dictum that the Action, extending beyond a year, should be compressed within that of a year. (Cf. S. D. 306.)

Coming to the analysis of the First Act, we find that there is a divergence of time between the main scene, the Introductory scene and the Prologue, or Induction. The latter commences in the spring—Vasantotsava, while the Viṣkambhaka, as is clear from the words of the Kañcukin—'*Aho dāruṇatā* Etc. and verse I. 5,–can well be laid in the beginning of autumn. The main scene is, however, separated from both of these by an interval of several days and might well represent a day in autumn.

A verse (I- 11) put in the mouth of the bard indicates that it is now mid-day, which means that the action in the main scene of Act I commenced in the forenoon and continued till mid-day.

Act II.

The action of the second Act requires us to suppose that a considerable interval has passed. The second Act begins on a day when the Queen wants to give some presents to a Brahmin, and fortunately for the

King, it is Vasantaka himself. The latter is busy about making himself ready to receive the gifts, and so he hastens to take his bath. Naturally he wants to go to a pond, where the King also follows him, and, as a lucky chance would have it, there is the heroine Āraṇyakā, along with the maid Indīvarikā, gone thither to gather some flowers and lotuses for the Queen. Both the King and his friend behold the girl and are struck by her grace and beauty, and wonder 'whether she had issued forth from the nether regions by tearing up the soil or whether she had slipped down from the Paradise'! She appears to him to be a beauty par excellence, and he is at once enamoured of her. It is therefore a case of love at first sight of the beloved. The wary glance of the Fool, however, spots the maid Indīvarikā and they are, therefore compelled to conceal themselves behind a cluster of trees. The King, like an eavesdropper, gathers from the conversation between the girl –as yet a stranger to him– and the maid, that she is none else than the daughter of Vindhyaketu and his heart is now at rest, because she really belonged to him, being a present from the victorious Vijayasena. The tide of his love for the girl is ever on the increase and even reaches its highest water-mark there and then. The flame is thus enkindled never to be put out. His good stars also give him a chance of embracing her, though she is at first unaware of it. When separated from the maid, while engrossed in gathering the lotuses, the girl is being teased by the swarm of bees, attracted by the nectar of her lower lip. The timid one, put out of the nerves, loses all heart and veiling her mouth in order to guard it against the bees, thus making it at the

same time open to an attack from quite unexpected quarters, calls aloud for the maid Indīvarikā. The Fool however rises supreme to the occasion and asks his friend to make the most of this golden opportunity. The King also appreciates the sense in his 'fooling' and complementing him for the same, approaches the girl and clasps her by the neck, warding off the bees by his garments. Āraṇyakā was all the while labouring under the notion that she was being succoured by her friend Indīvarikā. So far, every-thing fared well. But the words of the King, beseaching the girl to summon courage, had quite the reverse effect of scaring her, and knowing to be beguiled in the embrace of a stranger, Indīvarikā now tries to save her from a more fomidable attack of the human Bee. She gathers, however, from the mouth of Vidūṣaka, that the person is king Vatsa himself, to whom she was already betrothed by her father. But in the meanwhile, the maid, having finished gathering flowers, is heard coming nearer, and Vasantaka, gives the alarm to fly from the vicinity. The King has to turn away his foot-steps, howsoever against his will! The maid also takes the girl away only in body, her mind hovering about the king! Thus the love of the King is warmly responded to even by the other party! The fool now admonishes his friend severely for having ever uttered those bitter words, viz. *Ayi visṛja viṣādam*! The day has almost run to its close, and they both of them retire for the night, along with the world!

Time analysis.

As noted already, the second Act is separated from the first Act, by a period of not one, but more than

one year. One thing is certain, that the Heroine had not yet attained her marriageable age during the first Act, which she does in the Second, this fact being quite manifest from the words of the maid Indīvarikā; moreover, when she was brought to the court of King Vatsa, she had not mastered the Arts which *embellish* a princess; while, now it seems that she had made a fairly good progress in them. From all these standpoints, it would not be too much if we say that an interval of four or five years had elapsed beween the first and the second Act.

Moreover, the time seems to be the advent of the rainy season, as is apparent from the words of the King in verse 3, Act II (*Bibhrāṇā mṛdutām* etc). The second Act, therefore, follows in the most natural sequence, as the rainy season follows summer– ! The Act might not be quite early in the morning, as the first one; but it ends along with the setting sun and this is somewhat awkward, unless we suppose that the King and his friend passed the day in the garden itself. But this would make it impossible for the Queen to offer her Svastivāyana gifts to Vasantaka. It seems that the poet overlooked this point.

Act III.

In the second Act we have seen that the Hero and the Heroine have seen one another, and thus the path for further progress is paved. Both of them are attracted by each other and the third Act depicts them as a love-lorn pair, longing to meet each other.

stage, and meet Āraṇyakā, while the spectators would all the while think that it is Manoramā who is acting. The latter is therefore waiting anxiously for the arrival of the king, who is also prompt in his engagement and arrives on the scene quite in time. Manoramā then hands over the ornaments and the costume which she was ordered to wear, to the King and then the King enters the stage to act his own part. The Fool does not lose the opportunity of cutting a joke at this, but the king silences him by saying, that it was not the occasion to cut jokes. He does not enter the stage directly, but like an eavesdropper. He overhears the words of Vāsavadattā and abruptly enters the stage to answer them. Vāsavadattā is asking the maid whether the report which ran to the effect that in case Udayana wins her while playing on the lute, he would be released from the prison, was true or otherwise! The King gives her an answer in the affirmative! The real Queen Vāsavadattā is confused at his entrance and at once leaves her seat to pay him his proper homage; but then she is reminded by Sānkṛtyāyanī that she is witnessing a performance. This remark sets Vāsavadattā at ease and she appreciates the skill of Manoramā in assuming the disguise. She also suggests a change in the performance. Vatsarāja, she said, taught her to play on the lute while he himself was tied down by chains. The King is therefore tied by a garland of lotuses. Āraṇyakā, who is acting the part of Vāsavadattā sings some songs. In the meanwhile, Vasantaka and Manoramā.—who was to play the King – are on the other side of the theatre—the former choosing to have a nap rather than witness the performance. The songs sung by Āraṇyakā are well-expressive of her own

condition. The King complements her for the same and asks her to share his seat. Vāsavadattā is naturally abashed at this and she remarks that she did not share the seat of king Udayana along with him at that time. But the behaviour of the King is on the whole exasperating and Vāsavadattā gets disgusted with it—and when at last Kānchanmalā leaves the King and Āraṇyakā alone, and he embraces her, Vāsavadattā actually leaves her seat and walks away, in spite of the remonstrances of Sānkṛtyāyanī. Unfortunately for the King, however, she wants to awaken the Fool to inquire about the king; and the Fool, thinking her to be Manoramā herself, talks some nonsense, under the influence of sleep which reveals the whole thing to the Queen and she at once makes for the theatre to undo the mischief. She rebukes both Manoramā and Vasantaka and orders them to be imprisoned. Then it is a question with her as to how she should let the King understand that she has unravelled the whole mystery. But her fertile brains invent some excuse and she apologises to the King for having bound him by a lotus-garland unwittingly. Āraṇyakā, however, is quite in the dark about the whole thing, but, poor girl she also has to suffer along with others. The King at once asks the pardon of the Queen, but it is now difficult to reconcile her and she leaves the stage, all in anger.

Time analysis

A few days have elapsed between the second and the third Act. During that interval, the lady Sanikṛtyāyanī has composed a Drama on the episode of love and elopement of King Vatsa and

Vāsavadattā: the Drama was even being acted in the harem.

The mutual love between the King and Āraṇyakā is ever on the increase. They have not seen each other for many a day.

The Play within the Play begins in the evening– Because Vāsavadattā, while asking Monaramā to hasten, remarks *'Adikkandā khu saṁjhā:—'* The time for the third Act might be supposed to be the noon. While the Play–within–the– play was acted at night. The last words of the King– *S'ayanīyam Gatvā iti* also indicate the same !

Act IV.

At the close of the third Act we saw that the Queen departs in anger despite the apologies of the King. She now keeps a good watch on Āraṇyakā, not allowing her to move anywhere. Vasantaka also does not escape scot-free — he also has to share in the hospitality of the Queen for a few days. Fortune, however, is propitious to king Vatsa and he seizes the first opportunity of obliging the Queen. The latter receives an epistle from the queen Angāravatī which is worded in an offensive tone. Her aunt rebukes her at the indifference which she has shown towards Dṛḍhvarman who is rotting in the prison for more than a year. The lady Sānkṛtyāyanī tries to console her, but Vāsavadattā, who is brooding over the insult from Vatsarāja at the time of the performance of the drama, cannot control her grief. In the meantime, the King, who is seeking a remedy to release

his beloved Āraṇyakā from the prison, comes at last to the decision, that the thing is impossible without the favour of the Queen and so he wants to approach the Queen in the matter, come what may! He thinks that the Queen is still angry with him for that same incident, but he learns from Sānkṛtyāyanī that the cause of her grief is altogether different. The King informs the Queen, that he was not silent over the matter, but on the other hand, he had sent Vijayasena against the king of the Kalingas. Just at this time the chamberlain of Dṛḍhavarman and Vijayasena himself are announced to be waiting at the entrance. They dispel all anxiety about Dṛḍhvarman, who is at present reinstated in his kingdom. The Queen is pleased sans all bounds, at this news. Vasantaka, however is prompt in making the most of the opportunity. He says that on such an occasion of rejoicing, there should be offered worship to the preceptors, as well as hospitality to worthy Brahmins (like himself!) and all the prisoners should be released from captivity; the Queen is wise enough to understand what the fool is driving at! Sānkṛtyāyanī therefore departs to release Āraṇyakā from the gaol. The Kañcukin now informs the king about the love which king Dṛḍhavarman bears towards Vatsarāja. The Queen learns during the course of the message that her cousin Priyadarśikā is lost. When however the Kancukin furnishes the details about it, the king and Vijayasena are convinced that the girl Āraṇyakā is none else than Priyadarśikā herself. Just at this moment, there enters Manoramā in all hurry and flurry, crying aloud for help. She tells the Queen that Āraṇyakā has swallowed poison instead of

some medicine and is now on the point of death. The Queen is shocked at this, because her reputation might suffer! She therefore asks the King, who is an adept in removing the effects of poisons, to cure the girl. The girl is then brought thither, and the king, by his magic, dispels the evil effects of poison. Vāsavadattā now learns that this Āraṇyakā is none else than her cousin, from the mouth of the Kañcukin. She therefore now unites the King with her cousin! As usual, the play ends with a Bharata-Vākya.

Time – Analysis:

We can also reasonably suppose that at least a week or so has elapsed between the third and the fourth Act; e. g. the maid Manoramā remarks. 'Oh! the long smouldering anger of the Queen!' — which means that Āraṇyakā is in prison for some days at least.

The time of the Act might be supposed to be the early part of the day though there is no special indication for the same.

The Ratnāvalī–Summary of the plot and Time–analysis:–

Ratnāvalī, the princess of Siṁhala, was destined by a prophecy to become the wife of a universal sovereign; and on that account Yaugandharāyaṇa, the minister of king Udayana, solicited her hand for his master. The ship in which the princess had embarked on her journey to her new home was, however, wrecked; and catching hold of a plank she

safely reached the shore and was brought to king Vatsa's capital by a merchant of Kauśāmbī, where Yaugandharāyaṇa placed her in the keeping of the Queen without disclosing her identity. Here the king saw her, and forthwith was enamoured of her; while Sāgarikā, as the princess was designated for her having emerged from the ocean, was already fascinated by his beauty, and began now to pine for him. A meeting of the lovers was soon arranged in which Sāgarikā was to come disguised as the Queen; but the intrigue was discovered by the Queen, who in her jealous anger had Sāgarikā bound and clapped in prison. The astute Yaugandharāyaṇa was in the meanwhile watching the progress of his designs. A magician was sent to the palace, who by his craft created the illusion of fire, and the Queen now aghast requested the king to rescue Sāgarikā who was imprisoned in the inner apartments now on fire. The gallant king rushed into the flames and rescued Sāgarikā from imminent peril. At this instant, Vasubhūti the minister of Siṁhala, who had accompanied the princess and had escaped from the ship-wreck in which the princess Ratnāvalī was thought to have been lost, was ushered into the royal presence, and recognized Sāgarikā as Ratnāvalī who was pledged in marriage to king Udayana. The Queen, who now learnt that she was her cousin, accepted her as a co-wife, and just at this moment, the joy of the occasion was doubled by the happy news that Rumaṇvat, the victorious general of King Vatsa, had subdued the rival monarch of Kosala.

P. iii

Parallelisms.

Among the parallels of thoughts and expressions the following may be noted:—

Priyadars'ikā	*Ratnāvalī*
अअं क्खु सो महाराओ जस्स अहं तादेण दिण्णा। (Priya. Act II)	अअं स राआ उदअणो जस्स अहं तादेण दिण्णा। (Ratnā. Act I)
हिअअ दुल्लहजणं पत्थअन्तो तुमं कीस मं दुःखिदं करेसि (Priya. Act III.).	हिअअ, पसीद, पसीद, किं इमिणा आआसमेत्तफलएण दुल्लहजणप्पत्थणाणुबन्धेण। (Ratnā. Act II.)
हद्धि, हद्धि। सव्वं सुदं एदाए... (प्रकाशम्) पिअसहि, मा कुप्प। लज्जा एत्थ अवरज्झदि। (Priya. Act. III.)	णं जाणिदम्हि पिअसहीए। (प्रकाशम्) पिअसहि, महदी क्खु मे लज्जा। (Ratnā. II.)
कथं प्रत्यभिज्ञातोऽस्मि देव्या। (Priya. Act III);	कथं पच्चभिण्णादम्हि एदेण। (Ratnā. Act III)
ज्ञातं स्वेदापदेशादविरतममृतं स्यन्दते व्यक्तमेतत्। (Priya. III);	कुतोऽन्यथा स्रवत्येष स्वेदच्छद्मामृतद्रवः। (Ratnā. III)
हदास। दाणिं अणुभव अत्तणो दुण्णअस्स फलं (Priya. Act III)	हदास। अणुभव दाव अत्तणो अविणअस्स फलं। Ratnā. Act III)
स्निग्धं यद्यपि वीक्षितं नयनयोस्ताम्रा तथापि द्युतिः। etc. (Priya. III. 13);	भ्रूभङ्गे सहसोद्गतेऽपि वदनं नीतं परां नम्रतां etc. Ratnā. III. describing the queen's suppressed anger)
कथमकृत्वैव प्रसादं गता देवी। (Priya. Act III);	कथमकृत्वैव प्रसादं गता देवी। (Ratnā. Act. III)
अद्य स्वामिपादा द्रष्टव्या इति यत्सत्यनुपमं कमपि सुखातिशयमनुभवामि (Priya. Act IV);	अद्य खलु चिरात्स्वामिनं द्रक्ष्यामीति यत्सत्यमानन्दातिशयेन किमप्यवस्थान्तरमनुभवामि। (Ratnā. Act IV)

Priyadars'ikā	*Ratnāvatī*
कथं कञ्चुई अज्जविणअवसू। हा ताद, हा अज्जुए (Priya. Act IV.)	कथं अमच्चो वसुभूदि । हा ताद, हा अम्बा । (Ratnā. Act III)
एहि अलिअसीले दाणिं वि दे वहिणिअसिणेहं दंसेहि । (Priya. Act IV.)	एहि अदिणिठ्ठुरे, दाणिं पिअबहिणिए सिणेहं दंसेहि । (Ratna. Act IV)

The plot of the Nāgānanda in brief.

Jīmūtavāhana, prince of the Vidyādharās, accompanies his father at the forest, where resigning his kingship he gives himself up to a life of calm. The dutiful son is asked by his aged father to find out a good place where to spend their life, and accompanied by his companion, he reaches a religious domicile on the Malaya mountain. Strains of music fall upon his ear, and soon he catches sight of Malayavatī, the daughter of the king of the Siddhas who is sitting before the idol of Gaurī in a temple and playing upon the lute to propitiate the Goddess. The hero overhears the conversation between Malayavatī and her maid in which Malayavatī confides to the latter a dream she had and tells her that Gaurī has revealed to her that the king of the Vidyādharas is to be her future husband. The Vidūṣaka now forces Jīmūtavāhana to show himself, and love at first sight springs between Malayavatī and the prince; but the meeting is soon terminated by the arrival of an ascetic from the hermitage. In Act II the heroine, tormented by her passion. is seated on a stone-slab in the sandal bower, where her maid seeks to assuage her pain by placing sandal leaves on her bosom.

But startled by the sound of footsteps, they rush behind an Aśoka tree and observe from this covert who is coming. The hero and his companion approach and the former declares his passion, and paints the likeness of his idol. Mitrāvasu comes to offer him his sister's hand; but not knowing that his love was no other than Mitrāvasu's sister, the prince declines the offer, whereupon Malayavatī thinking that her love is not requited, is about to hang herself. The prince, however, comes to the rescue, and assures her of his love by showing her the portrait he has drawn. In Act. III they are joined in wedlock. But hardly were the marriage festivities concluded, when the hero is led to offer his own life to save the life of S'ankhacūḍa, a snake-deity to be offered as a victim to Garuḍa, who daily devours one member of the serpent race. Jīmūtavāhana is terribly torn by the savage bird and soon expires as his parents arrive; but the Goddess Gaurī immediately revives and restores him to his wife and parents and re-establishes him in his realm, while Garuḍa is ashamed of his ferocity, and as a reward for his vicarious suffering promises to forgo his cruel revenge, and revives all his victims by a shower of ambrosia.

Parallel Situations.

Among parallel situations, the following are worthy of note: the scene in the Sandal bower (Nāgānanda, Act II) where the heroine pours forth her soul's ardent longing is similar to the situation of Ratnāvalī and her confidante in the plantain-bower, where Ratnāvalī gives expression to her passionate

love; the heroine's attempt to commit suicide by hanging herself, and her being saved by the hero is an incident common to both the plays, while in the Nāgānanda (Act II), in place of the heroine drawing the picture of her love, we find the hero delineating the likeness of his beloved, thus giving proof of his love. Among parallelisms of thought and expression, the following may be pointed out:

Nāgā.	Ratnā.
न्याय्ये वर्त्मनि योजिताः प्रकृतयः etc (Nāg 1.7)	राज्यं निर्जितशत्रु etc (Ratnā. 1.9);
भअवं कुसुमाउह जेण तुमं रूवसोहाए णिज्जिदोसि तस्स तुए ण किंपि किदं । मम उण अणवरद्धाएवि अबलेत्ति करिअ पहरन्तो ण लज्जेसि (Nāgā. II)	भअवं कुसुसाउह, णिज्जिदसअलसुरासुरो भविअ इत्थिआजणं पहरन्तो कधं ण लज्जेसि (Ratnā. II);
सहि, अदो वि मे संदावो अहिअदरं बाधेदि) (Nāgā. II)	सहि अदो वि मे अहिअदरं संदावो वट्टदि (Ratnā. II);
भो वअस्स पच्छादेहि इदं चित्तगदं कण्णअं (Nāgā II)	वयस्य प्रच्छादय चित्रफलकम् । (Ratnā. II);
हञ्जे दुज्जणीकिदम्हि इमिणा मं चित्तगदं दंसअन्तेण (Nāgā II)	अज्जउत्त, असम्भवजाअन्धराअणेण पत्तिअं कालं दुज्जणीकिदाम्हि । (Ratnā. IV);
दृष्टा दृष्टिमधो ददाति कुरुते नालापमाभाषिता etc. (Nāgā. III. 4.)	प्रणयविशदां दृष्टिं वक्त्रे ददाति शङ्किता (Ratnā. III 9)
अये कथमनभ्रा वृष्टिः(Nāgā. V)	सखे, इयमनभ्रा वृष्टिः । (Ratnā, III).

The following parallels in thought and style between Priya. & Nāgā. may further be noted.

Nāgā.	Priya.
कन्यका हि निर्दोषदर्शना भवन्ति (Nāgā-1);	निंर्दोषदर्शना कन्यका खल्वियम् (Priya. II)
अयं मध्यमध्यास्ते नभस्तलस्य भगवान् सहस्रदीधितिः। (Nāgā-1.);	अयं कथं नभोमध्यमध्यास्ते भगवान् सहस्रदीधितिः (Priya. II)
आवेदय ममामीयं पुत्रदुःखं सुदुःसहम्। मयि सक्रान्तमेतत्ते येन सह्यं भविष्यति। (Nāgā. V. 9);	कस्स दात्र एदं उत्तन्तं णिवेदिअ सज्झवेअणं विअ दुक्खं कारइस्सं। (Priya. III)
सरदादवजणिदो वि अ मे सन्दावो अहिअदरं वाधेदि (Nāga II);	अहिअं क्खु सरदादवेण संतप्पाइं अज्ज वि ण मे अंगाइं संदावं मुंचंदि। (Priya. III)
भट्टिदारिए पदसद्दो विअ सुणीअदि। (Nāgā II);	पदसद्दो विअ सुणाअदि। (Priya. III)
भट्टिदारिए चिरं खु तुए वादिदं। ण खु दे परिस्समा अग्गहत्थाणं। (Nāgā. 1).	चिरं खु सम वादअन्तीए परिस्समो जादो।...सुठ्ठ परिस्सन्ता भट्टिदारिआ।.........पेक्ख से वेवन्ति अग्गहत्था। (Priya. III)

Order of composition of the Dramas.

It will be readily conceded that the Priyadars'ikā, on account of its crudities, and obvious imitation of Kālidāsa, as also on account of its relative simplicity is the earliest of the three plays. With regard to the other two plays, the question is not so simple, although the finished style, and the perfection of structural design are arguments in favour of assigning the elaborate Ratnāvalī to the latest period of Harṣa's authorship, while the Nāgānanda on this arrangement, naturally takes the second place. A further ground in support of the theory, suggested by Brahme and Paranjape in their edition of the Nāgānanda is the heroine's attempt at suicide, which seems to have been used first in Nāgānanda, in the imitation of the story of Guṇā-

dhya which contains it, and next in the Ratnāvali,—the poet being evidently well pleased with it.

Other works attributed to Harṣa.

Besides these three plays, there are occasional stanzas, nearly a dozen in addition to those from his extant works, quoted in the anthologies, and there are also two Sanskrit poems, Budhistic in there subject-matter, the सुप्रभातस्तोत्र and the अष्टमहाश्रीचैत्यसंस्कृतस्तोत्र which in the colophon bear the name S'rī Harṣa. (For these latter, *vide* Maurice Ettinghausen, Harṣa Vardhana, pp. 172-74 and pp. 178-79).

Priyadars'ikā a Nāṭika.

The Priyadarśikā is a heroic comedy in four acts and belongs to that minor form of drama *Uparūpaka* which is technically styled Nāṭikā. The following is the definition of the Nāṭikā as given by Viśvanātha in his Sāhityadarpaṇa :—

नाटिका क्लृप्तवृत्ता स्यात् स्त्रीप्राया चतुरङ्किका ।
प्रख्यातो धीरललितस्तत्र स्यान्नायको नृपः ॥
स्यादन्तःपुरसंबद्धा संगीतव्यापृताथ वा ।
नवानुरागा कन्यात्र नायिका नृपवंशजा ॥
संप्रवर्तेत नेतास्यां देव्यास्त्रासेन शंकितः ।
देवी भवेत् पुनर्ज्येष्ठा प्रगल्भा नृपवंशजा ॥
पदे पदे मानवती तद्वशः संगमो द्वयोः ।
वृत्तिः स्यात् कैशिकी स्वल्पविमर्शाः संधयः पुनः ॥

Bharata has mentioned in one passage, which according to Sten Konow is a later interpolation, a type of drama which he names the Nāṭī, later styled the Nāṭikā, the subject-matter of which may be either legendary or invented ; but the later theorisers restrict the scope of the poet in this matter and require the

contents to be invented by the poet. The hero is to be a gay king—the same as that of the Nāṭaka ; while the heroine is an *ingenue* of royal family, introduced into the harem where she busies herself with dance and music. The king stands in fear of the queen, a lady of mature character, who takes offence at the king's love-intrigue with the heroine, but is at last prevailed upon to give her consent to their union. The principal sentiment is the erotic and the style appropriate for the play is the *Kaiś'ikī*. *Vide* Sten Konow, *das Indische Drama* pp 32-33 ; Keith, *the Sanskrit Drama* pp. 249-50.)

Kālidāsa and Harṣa

It will be seen from the above definition, that there is very little difference between such a Nāṭaka as the Mālavikāgnimitra and the normal Nātikā, like the Ratnāvalī or the Priyadarśikā, save the number of acts. That our author was influenced by the earlier model, becomes clear from the numerous parallels of situation and episode, and by the similar method of dealing with them, as is shown by a comparison of Priyadarśikā with the Mālavikāgnimitra and other plays of Kālidāsa ; and as a proof of the vitality of his early literary affections, we find abundant reminiscences of Kālidāsa even in his mature work—the Ratnāvalī. The idea of the jealous queen deciding to keep the heroine from contact with her inconstant husband (Ratnāvalī, Act I) is possibly suggested by a similar idea in Mālavikāgnimitra (Act I—किं अण्णं। सम्पदं मालविआ सविसेसं भट्टिणो दंसणपहादो रक्खीअदि। also Act III किं दु सा तवस्सिणी देवीए अहिअदरं रक्खिअमाणा णाअरक्खिदो

विअ णिही ण सुहं समासादइदव्वा भविस्सदि।); The episode in the garden in Act II of the Mālavikāgnimitra may have been the source of the garden-scene in the Ratnāvalī (Act II). The situation of the heroine with her attendant, observed by the king and the jester secreting themselves behind a shrub ; the meeting of the lovers and the subsequent episode of jealous anger are closely modelled on similar situations in the Mālavikāgnimitra; and the imprisonment of Mālavikā by the Queen is a motive utilized also in the Ratnāvalī, though possibly it might have been borrowed by our poet from the original legend. The recognition scene in the last act of Ratnāvalī has also numerous points of contact with that in the Mālavikāgnimitra (Act V). Other similarities of thought and expression are given in the notes: but we might here point out that the sentiment put in the mouth of the king in Mālavikāgnimitra (Act IV, 15, the passage beginning with रमणीयः खलु नवाङ्गनानां मदनविषयावतारः) is borrowed by S'rī Harṣa and more elegantly expressed in that exquisite stanza प्रणयविषदां दृष्टिं वक्त्रे etc. (Act III, 4).

The Vikramorvaśīya also has left some reminiscences, such as the idea of the dutiful Queen fearing to disregard the King's protestations lest she should be filled with remorse afterwards (II, किं दु अदक्खिण्णकिदादो पच्छादावादो भाएमि; Cf. Ratnā. III, एवं चरणपडिअं महाराअं उज्झिअ गदाए देवीए पच्चादावेण होदव्वं); while her repentance is made the motive of her again visiting the king, as in the Vikramorvaśīya, with this difference that in the former it serves to complicate the situation, whereas in the latter it resolves whatever complica-

tion already exists. Another parallel in the two works is the familiar idea of the ill-favoured Vidūṣaka being regarded as a monkey.

But it is by no means to b: supposed that S'ri Harsa's contribution to the stream of literay tendencies was in any way slight. The instance of Rājaṣekhara in the early years of the tenth century is in fact of high probative value for the vitality of Harṣa's influence. In fact, the frame-work of a sentimental comedy as was fixed by Harṣa with its several incidents such as the love-intrigue of a king with a disguised princess, their secret meetings, usually arranged by their confidants, the jealousy of the chief queen, and her final acceptance of the situation when the heroine is discovered to be her cousin, seems to have been accepted by Rājaśekhara and in view of the fact that the passage in the Nāṭya-S'āstra defining a Nāṭī is of a suspicious character, one is tempted to remark that in respect of the Nāṭikā at least, it was practice that suggested the rules rather than that the rules directed practice. We have given abundant parallels between the Viddhaśālabhañjikā and our drama and some from the Karpūrmañjarī also. In one passage in the Viddhaśālabhañjikā (Act IV—p. 113, Ārte's edition) the plays of *S'ri* Harṣa seem to be directly alluded to. The principal motive of the Ratnāvalī is the political sagacity of the chief minister Yaugandharāyaṇa who, like Prospero in the *Tempest*, figures as personal Providence, watching from afar, directing and controlling the course of the events; and the king's amatory passions and gaiety contribute not a little to his schemes. This same motive is employed in the two

dramas of Rājaśekhara mentioned above; furthemore we find iu both these dramas, that mention is made of a prophcy according to which the King would become au emperor by contracting the new marital alliance. The jealousy of the Queen, and the imprisonment of the heroine, are also some of the episodes in the Karpūramañjari which are modelled on the Ratnāvalī.

Characters.

Most of the characters in the play are traditional and the poet has delineated them in exact conformity with the legend. Udayana, the gay monarch, who is extremely devoted to Vāsavadattā, although he proves unfaithful in his affections, Vasantaka, the king's wily companion and councellor in love-affairs, Vāsavadattā, the jealous queen, and the lady Sānkṛtyāyanī, partial to Udayana as the queen rightly judges, are all as we have them in the legend. The character of Udayana is not idealised as we have it in Svapnavāsavadatta, but it is to be remembered that the two poets are dealing with two different periods of the king's life and the inconstant husband may yet prove a devoted lover. The character of the heroine — Āraṇyakā of Priyadarśikā, though original, has its model in the legend in the princess Bandhumatī. Priyadarśikā is a comely, fragile and simple character, with no make-up about her. She falls a victim to the fiery wrath of the queen, though in the end everything ends well. Lastly Rumaṇvat, who was a general in the Rātnāvalī, here takes the place of Yaugandharāyaṇa.

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ERRATA

P.	L.	for	read
5	7	प्रेषितस्ग	प्रेषितस्य ।
,,	10	प्रतिहारी	प्रतीहारी ।
,,	13	प्रतिहारभूमिं	प्रतीहारभूमिं ।
15	21	भणिता तथा	भणिता यथा ।
19	11	उपस्पृश्य	उपसृत्य ।
22	14	हञ्जे	हञ्जे ।
31	16	स्वानुभवमिव	स्वानुभवमपि ।
32	14	भट्टिणी	—भट्टिनी
35	8-17	कञ्चुकी (उपसृत्य)......कृत्वा सारयति should have the marginal line to indicate that it belongs to the गर्भनाटक.	
38	19	० ह्लादानुकरी	० ह्लादानुकारी.
42	4	काञ्चमाले	काञ्चनमाले
43	7	Stage-direction (इति निष्क्रान्ता) to be read *after* the speech of काञ्चनमाला, viz. यद्यहं ...तदेषा गच्छामि ।	
46	10	*After* the speech of वासवदत्ता, viz. आर्यपुत्र, प्रतिहतं......वञ्चितोऽसि । read the following Stage-direction. (आरण्यका सभयमपसृत्य तिष्ठति ।)	
65	16	काम्य:	कम्प: ।
23		(Foot note 2) add 'Read by J'.	

Dramatis Personæ.

MEN.

सूत्रधार ....The Chief manager of the play.

कञ्चुकी (विनयवसुः) ...The Chamberlain of Dṛḍhavarman, the King of Angas.

वत्सराज or (उदयन)...The King of Kaus'āmbī, hero of the play.

विदूषक (वसन्तक) ......The King's buffoon and confidential companion.

विजयसेन...............General of वत्सराज's army.

रुमण्वत्...............Minister of वत्सराज.

WOMEN.

प्रतीहारी (यशोधरा)...The female door-keeper.

मनोरमा ....A female attendant and friend of आरण्यका.

प्रियदर्शिका or आरण्यका or प्रियदर्शना Daughter of दृढवर्मन् and heroine of the play.

वासवदत्ता ....Daughter of King महासेन-प्रद्योत, and Queen to वत्सराज.

इन्दीवरिका–(चेटी) ...Maid-Servant of the Queen.

काञ्चनमाला ....Hand-Maid of the Queen.

साङ्कृत्यायनी ....An elderly lady of rank and associate of the Queen.

Characters of the Play within the Play.

वासवदत्ता ....Acted by आरण्यका.

वत्सराज............Acted by himself.

काञ्चनमाला..........Hand-Maid of Vāsavadattā – acted by herself.

कञ्चुकी.............Chamberlain of महासेन acted by a Chamberlain of वत्सराज.

Place.

The action is laid at the palace of वत्सराज at कौशाम्बी. The Explanatory scene of Act I, is however, laid in some part of the Vindhya forest.

ABBREVIATIONS.

G — V. D. Gadre's Priyadarśikā, Nirṇayasāgara Press, 884.

J. — Jackson, Nariman and Ogden's Priyadarśikā, Columbia University, 1923.

V. — T. R. Balasubrahmanyan's Priyadarśikā, Vani-Vilas Sanskrit Series, 1923.

दश० – Dhanañjaya's Daśarūpam.

ना० – Harṣa's Nāgānandam.

नीति०– Bhartṛhari's Nitiśatakam.

मा० – Kālidāsa's Mālavkāgnimitram.

मु० – Viśākhadatta's Mudrārākṣasam.

मे० – Kālidāsa's Meghadūtam.

रत्ना०– Harṣa's Ratnāvalī, edited by Profs. Devdhar and Suru, 1925.

वि० – Kālidāsa's Vikramorvas'iyam.

शा० – " S'ākuntalam.

सा०द० – Vis'vanatha's Sāhityadarpaṇa.

प्रियदर्शिका

धूमव्याकुलदृष्टिरिन्दुकिरणैराह्लादिताक्षी पुनः
पश्यन्ती वरमुत्सुकानतमुखी भूयो ह्रिया ब्रह्मणः।
सेर्ष्यां पादनखेन्दुदर्पणगते गङ्गां दधाने हरे
स्पर्शादुत्पुलका करग्रहविधौ गौरी शिवायास्तु वः॥१

अपि च,

कैलासाद्रावुदस्ते परिचलति गणेषूल्लसत्कौतुकेषु
क्रोडं मातुः कुमारे विशति विषमुचि प्रेक्षमाणे सरोषम्।
पादावष्टम्भसीदद्वपुषि दशमुखे याति पातालमूलं
क्रुद्धोऽप्याश्लिष्टमूर्तिर्भयघनमुमया पातु तुष्टः शिवो नः॥२

(नान्द्यन्ते।)

सूत्रधारः—(परिक्रम्य।) अद्याहं वसन्तोत्सवे सबहुमानमाहूय नानादिग्देशादागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः। यथास्मत्स्वामिना श्रीहर्षदेवेनापूर्ववस्तुरचनालंकृता प्रियदर्शिका नाम नाटिका कृतेत्यस्माभिः श्रोत्रपरंपरया श्रुतं[1], न तु प्रयोगतो दृष्टा। तत्तस्यैव राज्ञः सर्वजनहृदयाह्लादिनो बहुमानादस्मासु चानुग्रहबुद्ध्या[2] यथावत्प्रयोगेण त्वया नाटयितव्येति। तद्यावन्नेपथ्यरचनां कृत्वा यथाभिलषितं संपादयामि। [परितोऽवलोक्य।] आवर्जितानि सामाजिकमनांसीति मे निश्चयः।

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1. V. श्रुता. 2. G. °बुद्ध्या वा.

कुतः,

श्रीहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी
लोके हारि च वत्सराजचरितं नाट्ये च दक्षा वयम् ।
वस्त्वेकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-
र्मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥३॥

(नेपथ्याभिमुखमवलोक्य ।) अये, कथं प्रस्तावनाभ्युद्यते मयि विदितास्मदभिप्रायोऽङ्गाधिपतेर्दृढवर्मणः कञ्चुकिनो भूमिकां कृत्वास्मद्भ्रातेत एवाभिवर्तते । तद्यावदहमप्यनन्तरभूमिकां संपादयामि ।

(इति निष्क्रान्तः ।)

इति प्रस्तावना ।

विष्कम्भकः ।

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—(शोकश्रमं[1] नाटयन् । निःश्वस्य ।) कष्टं भोः कष्टम् ।

राज्ञो विपद्बन्धुवियोगदुःखं
देशच्युतिर्दुर्गममार्गखेदः ।
आस्वाद्यतेऽस्याः कटुनिष्फलायाः
फलं मयैतच्चिरजीवितायाः ॥४॥

(सशोकं सविस्मयं च ।) तादृशस्यापि नामाप्रतिहतशक्तित्रयस्य रघुदिलीपनलतुल्यस्य देवस्य दृढवर्मणो मत्प्रार्थ्यमानाप्यनेन स्वदु-

1. G. सशोक°.

हिता वत्सराजाय[1] दत्तेति बद्धानुशयेन, वत्सराजो बन्धनान्न निवर्तत इति च लब्धरन्ध्रेण सहसागत्य कलिङ्गहतकेन विपत्तिरीदृशी क्रियत इति यत्सत्यमुपपन्नमपि न श्रद्दधे । कथमेकान्तनिष्ठुरमीदृशं च दैवमस्मासु । येन सापि राजपुत्री यथाकथंचिदेनां वत्सराजायोपनीय स्वामिनमनृणं करिष्यामीति मत्वा मया तादृशादपि प्रलयकालदारुणादवस्कन्दसंभ्रमादपवाह्य, देवस्य दृढवर्मणो मित्रभावान्वितस्यैवाटविकस्य नृपतेर्विन्ध्यकेतोर्गृहे स्थापिता सती, स्नानाय नातिदूरमित्यगस्त्यतीर्थं गते मयि, क्षणात्कैरपि निपत्य हते विन्ध्यकेतौ, रक्षोभिरिव निर्मानुषीकृते दग्धे स्थाने, न ज्ञायते कस्यामवस्थायां वर्तत इति । निपुणं च विचितमेतन्मया सर्वं स्थानम् । न च ज्ञातं किं तैरेव दस्युभिर्नीताथवा दग्धेति । तत्किं करोमि मन्दभाग्यः । (विचिन्त्य ।) अये, एवं श्रुतं मया 'बन्धनात्परिभ्रष्टः प्रद्योततनयामपहृत्य वत्सराजः कौशाम्बीमागत' इति । किं तत्रैव गच्छामि । [निःश्वस्यात्मनोऽवस्थां पश्यन् ।] किमिव हि राजपुत्र्या विना तत्र गत्वा कथयिष्यामि । अये, कथितं चाद्य मम विन्ध्यकेतुना " मा भैषीः । जीवति तत्रभवान्महाराजो दृढवर्मा गाढप्रहारजर्जरीकृतो बद्धस्तिष्ठति " इति । तदधुना स्वामिनमेव गत्वा पादपरिचर्यया जीवितशेषमात्मनः सफलयिष्यामि । (परिक्रम्योर्ध्वमवलोक्य ।) अहो । अतिदारुणता शरदातपस्य । यदेवमनेकदुःखसंतापितेनापि मया तीक्ष्णोऽवगम्यते ।

घनबन्धनमुक्तोऽयं कन्याग्रहणात् परां तुलां प्राप्य ।
रविरधिगतस्वधामा प्रतपति खलु वत्सराज इव ॥५॥

इति विष्कम्भकः ।

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1. G. °राजस्य.

(ततः प्रविशति राजा विदूषकश्च ।)

राजा—

भृत्यानामविकारिता परिगता दृष्टा मतिर्मन्त्रिणां
मित्राण्यप्युपलक्षितानि विदितः पौरानुरागोऽधिकम् ।
निर्व्यूढा रणसाहसव्यसनिता स्त्रीरत्नमासादितं
निर्व्याजादिव धर्मतः किमिव न प्राप्तं मया बन्धनात् ॥६॥

विदूषकः— (सरोषम् ।) भो वअस्स । कधं तं जेव्व दासीए उत्तं बंधणहदअं पसंसेसि । तं दाणिं विसुमरेहि । जं तधा णवग्गहो विअ गअवई खलखलाअमाणलोहसिंखलाबंधपडिक्खलंतचलणो सुण्णदुक्खरपिसुणिज्जंतहिअअसंदावो[1] रोसवसुत्तंभिददिट्ठी गरुअकरफोडिदधरणिमग्गो रअणीसु वि अणिद्दासुहं अणुवावेसि[2] ।

[भो वयस्य । कथं तमेव दास्याः पुत्रं बन्धनहतकं प्रशंससि । तमिदानीं विस्मर । यत्तथा नवग्रह इव गजपतिः खलखलायमानलोहशृङ्खलाबन्धप्रतिस्खलच्चरणः शून्यदुष्करपिशुन्यमानहृदयसंतापो रोषवशोत्तम्भितदृष्टिर्गुरुकरस्फोटितधरणिमार्गो रजनीष्वप्यनिद्रासुखमनुप्राप्नोषि ।]

राजा— वसन्तक, दुर्जनः खल्वसि । पश्य ।

दृष्टं चारकमन्धकारगहनं नो तन्मुखेन्दुद्युतिः
पीडा ते निगलस्वनेन मधुरास्तस्या गिरो न श्रुताः ।
क्रूरा बन्धनरक्षिणोऽद्य मनसि स्निग्धाः कटाक्षा न ते
दोषान् पश्यसि बन्धनस्य न पुनः प्रद्योतपुत्र्या गुणान् ॥७॥

विदूषकः— (सगर्वम् ।) भो, जइ दाव बंधणं सुहणिबंधणं होइ ता कीस तुमं दिढवम्मा बद्धोत्ति कलिंगरण्णो

1. V. °दुक्खरीहिअअसंदावो. 2. J. V. अणुभूदोसि.

उवरिं रोसं वंधेसि ।

[भोः, यदि तावद्वन्धनं सुखनिवन्धनं भवति, तत्कस्मात्त्वं दृढवर्मा बद्ध इति कलिङ्गराजस्योपरि रोषं बध्नासि ।]

राजा— (विहस्य ।) धिङ्मूर्ख, न खलु सर्वो वत्सराजो य एवं वासवदत्तामवाप्य बन्धनान्निर्यास्यति । तदास्तां तावदियं कथा । विन्ध्यकेतोरुपरि बहून्यहानि विजयसेनस्य प्रेषितस्य । न चाद्यापि तत्सकाशात् कश्चिदागतः । तदाहूयतां तावदमात्यो रुमण्वान् । तेन सह किञ्चिदालपितुमिच्छामि ।

प्रतिहारी—(प्रविश्य ।) जेदु जेदु देवो । एसो क्खु विजअसेणो । अमच्चो रुमण्णो वि पडिहारभूमिं उवट्ठिदो[१] ।

[जयतु जयतु देवः। एष खलु विजयसेनः । अमात्यो रुमण्वानपि प्रतिहारभूमिमुपस्थितः ।]

राजा— त्वरितं प्रवेशय तौ ।

प्रतीहारी— जं देवो आणवेदि। [यद्देव आज्ञापयति ।]

(इति निष्क्रान्ता ।)

(ततः प्रविशति रुमण्वान् विजयसेनश्च ।)

रुमण्वान्— (विचिन्त्य ।)

तत्क्षणमपि निष्क्रान्ताः कृतदोषा इव विनापि दोषेण ।
प्रविशन्ति शङ्कमाना राजकुलं प्रायशो भृत्याः ॥८॥

(उपसृत्य ।) जयतु देवः ।

राजा— (आसनं निर्दिश्य ।) रुमण्वन्, इत आस्यताम् ।

रुमण्वान् (सस्मितमुपविश्य ।) एष खलु जितविन्ध्यकेतुर्विज-

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१ J. °ट्ठिदा.

यसेनः प्रणमति ।

(विजयसेनस्तथा करोति ।)

राजा—(सादरं परिष्वज्य ।) अपि कुशली भवान् ।

विजयसेनः— अद्य स्वामिनः प्रसादात् ।

राजा— विजयसेन, स्थीयताम् ।

(विजयसेन उपविशति ।)

राजा— विजयसेन, कथय विन्ध्यकेतोर्वृत्तान्तम् ।

विजयसेनः— देव, किमपरं कथयामि । यादृशः स्वामिनि कुपिते ।

राजा— तथापि विस्तरतः श्रोतुमिच्छामि ।

विजयसेनः—देव, श्रूयताम् । इतो वयं देवपादादेशाद्यथादिष्टेन करितुरगपदातिसैन्येन महान्तमप्यध्वानं दिवसत्रयेणोल्लङ्घ्य प्रभातवेलायामतर्किता एव विन्ध्यकेतोरुपरि निपतिताः स्मः ।

राजा— ततस्ततः ।

विजयसेनः— ततः सोऽप्यस्मद्बलतुमुलकलकलाकर्णनेन प्रतिबुद्धः केसरीव विन्ध्यकन्दरान्निर्गत्य विन्ध्यकेतुरनवेक्षितबलवाहनो यथासंनिहितकतिपयसहायः सहसा स्वनामोद्घोषयन्नस्मानभियोद्धुं प्रवृत्तः ।

राजा (रुमण्वन्तमवलोक्य सस्मितम् ।) शोभितं विन्ध्यकेतुना । ततस्ततः ।

विजयसेनः— ततोऽस्माभिरयमसाविति द्विगुणतरबद्धमत्सरोत्साहैर्महता विमर्देन निःशेषितसहाय एक एव विमर्दि-

ताधिकबलक्रोधवेगो दारुणतरं संप्रहारमकरोत्।

राजा— साधु, विन्ध्यकेतो, साधु साधु।

विजयसेनः— किं वा वर्ण्यते देव। संक्षेपतो विज्ञापयामि।

पादातं पत्तिरेव प्रथमतरमुरःपेषमात्रेण पिष्ट्वा
दूरान्नीत्वा शरौघैर्हरिणकुलमिव त्रस्तमश्वीयमाशाः।
सर्वत्रोत्सृष्टसर्वप्रहरणनिवहस्तूर्णमुत्खाय खड्गं
पश्चात्कर्तुं प्रवृत्तः करिकरकदलीकाननच्छेदलीलाम्॥९॥

एवं बलत्रितयमाकुलमेक एव
कुर्वन् कृपाणकिरणच्छुरितांसकूटः।
शस्त्रप्रहारशतझर्झरितोरुवक्षाः[1]
श्रान्तश्चिराद्विनिहतो युधि विन्ध्यकेतुः॥१०॥

राजा— रुमण्वन्, सत्पुरुषोचितं मार्गमनुगच्छतो यत्सत्यं व्रीडिता एव वयं विन्ध्यकेतोर्मरणेन।

रुमण्वान्— देव, त्वद्विधानामेव[2] गुणैकपक्षपातिनां रिपोरपि गुणाः प्रीतिं जनयन्ति।

राजा— विजयसेन, अप्यस्ति विन्ध्यकेतोरपत्यं यत्रास्य परितोषस्य फलं दर्शयामि।

विजयसेनः—देव इदमपि विज्ञापयामि। एवं सबन्धुपरिवारे हते विन्ध्यकेतौ, तमनुसृतासु सहधर्मचारिणीषु, विन्ध्यशिखराश्रितेषु जनपदेषु, शून्यभूते तत्स्थाने, 'हा तात हा तात' इति कृतकृपणप्रलापा विन्ध्यकेतोर्वेश्मन्याभिजात्यानुरूपा कन्यका तद्दुहितेत्यस्माभिरानीता द्वारि तिष्ठति।

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1. V. °जर्जरितो°. 2. G. °भेवं.

तां प्रति देवः प्रमाणम् ।

राजा—यशोधरे, गच्छ गच्छ । त्वमेव वासवदत्तायाः समर्पय । वक्तव्या च देवी । 'भगिनीबुद्ध्या त्वयैव सर्वदा द्रष्टव्या । गीतनृत्तवाद्यादिषु विशिष्टकन्यकोचितं सर्वं शिक्षयितव्या । यदा वरयोग्या भविष्यति तदा मां स्मारये'ति ।

प्रतीहारी—जं देवो आणवेदि । [यद्देव आज्ञापयति ।]

(इति निष्क्रान्ता ।)

(नेपथ्ये वैतालिकः ।)

लीलामज्जनमङ्गलोपकरणस्नानीयसंपादिनः
सर्वान्तःपुरवारविभ्रमवतीलोकस्य ते संप्रति ।
आयासस्खलदंशुकाव्यवहितच्छायावदातैः स्तनै-
रुत्क्षिप्तापरशातकुम्भकलशेवालंकृता स्नानभूः ॥११॥

राजा— (ऊर्ध्वमवलोक्य ।) अये, कथं नभोमध्यमध्यास्ते भगवान् सहस्रदीधितिः । संप्रति हि,

आभात्यर्कांशुतापक्कथदिव शफरोद्वर्तनैर्दीर्घिकाम्भ-
श्छत्राभं नृत्तलीलाशिथिलमपि शिखी बर्हभारं तनोति ।
छायाचक्रं तरूणां हरिणशिशुरुपैत्यालवालाम्बुलुब्धः
सद्यस्त्यक्त्वा कपोलं विशति मधुकरः कर्णपालीं
गजस्य ॥१२॥

रुमण्वन्, उत्तिष्ठोत्तिष्ठ । प्रविश्याभ्यन्तरमेव कृतयथोचितक्रियाः सत्कृत्य विजयसेनं कलिङ्गोच्छित्तये प्रेषयामः ।

(इति निष्क्रान्ताः सर्वे ।)

इति प्रथमोऽङ्कः ।

द्वितीयोऽङ्कः ।

(ततः प्रविशति विदूषकः ।)

विदूषक—णं भणिदो म्हि इंदीवरिआए जधा अज्ज उववासणि-अमट्ठिदा देवी वासवदत्ता सोत्थिवाअणणिमित्तं सद्दावेदि-त्ति । ता जाव धाराघरुज्जाणदिग्घिआए ण्हाइअ देवीपासं गदुअ कुक्कुडवादं करिस्सं । अण्णधा कधं अम्हाणं सरिसा वम्हणा राअउले पडिग्गहं करेन्ति । (नेपथ्याभिमुखमवलोक्य ।) कधं एसो पिअवअस्सो अज्ज देवीए विरहुक्कंठा-विणोदणणिमित्तं धाराघरुज्जाणं जेव्व पत्थिदो । ता जाव वअस्सेण सह ज्जेव्व गदुअ जधोदिदं अणुचिट्ठिस्सं ।

[ननु भणितोऽस्मीन्दीवरिकया, यथा 'आर्य उपवासनियमस्थिता देवी वासवदत्ता स्वस्तिवायननिमित्तं शब्दापयती'ति। तद्यावद्धारागृहोद्यानदीर्घिकायां स्नात्वा देवीपार्श्वं गत्वा कुक्कुटवादं करिष्यामि। अन्यथा कथमस्माकं सदृशा ब्राह्मणा राजकुले प्रतिग्रहं कुर्वन्ति । कथमेष प्रियवयस्योऽद्य देव्या विरहोत्कण्ठाविनोदननिमित्तं धारागृहोद्यानमेव प्रस्थितः। तद्यावद्वयस्येन सहैव गत्वा यथोदितमनुष्ठास्यामि ।]

(ततः प्रविशति सोत्कण्ठो राजा ।)

राजा—

क्षामां मङ्गलमात्रमण्डनभृतं मन्दोद्यमालापिनी-
मापाण्डुच्छविना मुखेन विजितप्रातस्तनेन्दुद्युतिम् ।
सोत्कण्ठां नियमोपवासविधिना चेतो ममोत्कण्ठते
तां द्रष्टुं प्रथमानुरागजनितावस्थामिवाद्य प्रियाम् ॥१॥

विदूषकः— (उपसृत्य) सोत्थि भवदो। वड्ढदु भवं। (स्वस्ति भवते। वर्धतां भवान्।)

राजा— (विलोक्य।) वसन्तक, कस्मात् प्रहृष्ट इव लक्ष्यसे।

विदूषकः— अच्चदि क्खु देवी बम्हणं। (अर्चति खलु देवी ब्राह्मणम्।)

राजा—यद्येवं ततः किम्।

विदूषकः— (सगर्वम्।) भो, ईरिसो क्खु बम्हणो, जो चदुव्वेदपंचवेदछट्ठवेदबम्हणसहस्सपज्जाउले राअउले पढमं अहं जेव्व देवीसआसादो सोत्थिवाअणं लहेमि।
(भोः, ईदृशः खलु ब्राह्मणो यश्चतुर्वेदपञ्चवेदषष्ठवेदब्राह्मणसहस्रपर्याकुले प्रथममहमेव देवीसकाशात् स्वस्तिवायनं लभे।

राजा— (विहस्य।) वेदसंख्ययैवावेदितं ब्राह्मण्यम्। तदागच्छ, महाब्राह्मण, धारागृहोद्यानमेव गच्छावः।

विदूषकः— जं भवं आणवेदि। (यद्भवानाज्ञापयति।)

राजा— गच्छाग्रतः।

विदूषकः— भो, एहि, गच्छम्ह। (परिक्रम्यावलोक्य च।) वअस्य, पेक्ख पेक्ख, अविरदपडंतविविहकुसुमसुउमारसिलादलुच्छंगस्स परिमलणिलीणमहुअरभरभग्गवउलमालदीलदाजालअस्स कमलगंधगहणुद्दाममारुदपज्जवबुद्धबंधूअबंधणस्स अविरलतमालतरुपिहिदातवप्पआसस्स[2] अस्स धाराघरुज्जाणस्स सस्सिरीअदं।
(भोः एहि, गच्छावः। वयस्य, प्रेक्षस्व प्रेक्षस्व, अविरतपतद्विविधकुसुमसुकुमारशिलातलोत्सङ्गस्य परिमलनिलीनमधुकरभरभग्नबकुल-

1. G. देवो. 2. V. °प्पसारस्स.

मालतीलताजालकस्य कमलगन्धग्रहणोद्दाममारुतपर्यववुद्धबन्धूकबन्धनस्याविरलतमालतरुपिहितातपप्रकाशस्यास्य धारागृहोद्यानस्य सश्रीकताम् ।)

राजा—वयस्य, साध्वभिहितम् । अत्र हि,

वृन्तैः क्षुद्रप्रवालस्थगितमिव तलं भाति शेफालिकानां
गन्धः सप्तच्छदानां सपदि गजमदामोदमोहं करोति ।
एते चोन्निद्रपद्मच्युतबहलरजःपुञ्जपिङ्गाङ्गरागा
गायन्त्यव्यक्तवाचः किमपि मधुलिहो वारुणीपानमत्ताः ॥२॥

विदूषकः—भो वअस्स, एदं पि दाव पेक्ख पेक्ख । जो एसो अविरलपडंतकुसुमणिअरो अज्ज वि पत्तंतरगलंतवरिसावसाणसलिलविंदू विअ लक्खीअदि सत्तवण्णपाअवो ।

(भो वयस्य, एतदपि तावत् प्रेक्षस्व प्रेक्षस्व । य एषोऽविरलपतत्कुसुमनिकरोऽद्यापि पत्रान्तरगलद्वर्षावसानसलिलविन्दुरिव लक्ष्यते सप्तपर्णपादपः ।)

राजा—वयस्य, सम्यगुत्प्रेक्षितम् । बह्वेव सदृशं जलदसमयस्य । तथा हि,

बिभ्राणा मृदुतां शिरीषकुसुमश्रीहारिभिः शाद्वलैः
सद्यः कल्पितकुट्टिमा मरकतक्षोदैरिव क्षालितैः ।
एषा संप्रति बन्धनाद्विगलितैर्बन्धूकपुष्पोत्करै—
रद्यापि क्षितिरिन्द्रगोपकशतैश्छन्नेव संलक्ष्यते ॥३॥

(ततः प्रविशति चेटी ।)

चेटी—आणत्तम्हि देवीए वासवदत्ताए, 'हंजे इंदीवरिए, अज्ज मए अगत्थिमहेसिणो अग्घो[1] दादव्वो । ता गच्छ तुमं । सेहालिआकुसुममालं लहु गेण्हिअ ओअच्छ । एसा वि-

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1 V. अग्घं दादव्वं. 2 G आअच्छेहि.

आरण्णिआ धाराघरुज्जाणदिग्घिआए जाव ज्जेव विअसिदाइं कमलाइं ण अत्थाहिलासिणा सुज्जेण मउलावीअंति ताव ज्जेव्व लहुअं अवचिणिअ[1] आअच्छदु'त्ति। एसा तवस्सिणी तं दिग्घिअं ण जाणादि। ता गेण्हिअ तं गमिस्सं। (नेपथ्यभिमुखमवलोक्य।) इदो इदो आरण्णिए एहि।

(आज्ञप्तास्मि देव्या वासवदत्तया 'हञ्जे इन्दीवरिके, अद्य मयागस्त्यमहर्षयेऽर्घो दातव्यः। तद्गच्छ त्वम्। शेफालिकाकुसुममालां लघु गृहीत्वागच्छ। एषाप्यारण्यका धारागृहोद्यानदीर्घिकाया यावदेव विकसितानि कमलानि नास्ताभिलाषिणा सूर्येण मुकुलाय्यन्ते तावदेव लघ्ववचित्यागच्छत्वि'ति। एषा तपस्विनी तां दीर्घिकां न जानाति। तद्गृहीत्वा तां गमिष्यामि। इत इत आरण्यके, एहि।)

(ततः प्रविशत्यारण्यका।)

आरण्यका—(सबाष्पोद्वेगमात्मगतम्।) तधा णाम तारिसे वंसे उप्पण्णाए अण्णजणं ओणाविअ[2] ठिदाए संपदं परस्स मए आणत्ती कादव्वात्ति[3] णत्थि क्खु दुक्करं[4] देव्वस्स। अध वा मह ज्जेव एसो दोसो, जेण जाणंतीए वि ण वावादिदो अप्पा। ता किं संपदं करिस्सं। अध वा दुक्करं दाणिं मए चिंतिदं। वरं जेव्व एदं पि। ण उण अत्तणो महग्घं वंसं पआसअंतीए मए लहुईकिदो अप्पा। ता का गदी। जधाभणिदं अणुचिट्ठिस्सं।

(तथा नाम तादृशे वंश उत्पन्नयान्यजनमाज्ञाप्य स्थितया सांप्रतं परस्य मयाज्ञप्तिः कर्तव्येति। नास्ति खलु दुष्करं दैवस्य। अथवा ममैवैष दोषो येन जानन्त्यापि न व्यापादित आत्मा। तत्किं सांप्रतं करि-

1 G. °चिणुअ. 2 V. आणविअ. 3 G. कादव्वेत्ति. 4 G. दुक्खरं.

ष्यामि । अथवा दुष्करमिदानीं मया चिन्तितम्। वरमेवैतदपि, न पुनरात्मनो महार्घं वंशं प्रकाशयन्त्या मया लघूकृत आत्मा। तत्का गतिः । यथाभणितमनुष्ठास्यामि ।)

चेटी—इदो एहि आरण्णिए । (इत एहि, आरण्यके ।).

आरण्यका—इअं आअच्छामि । (श्रमं नाटयन्ती ।) हंजे, दूरे किं अज्ज वि दिग्घिआ । (इयमागच्छामि । हञ्जे, दूरे किमद्यापि दीर्घिका ।)

चेटी—एसा सेहालिआगुम्मंतरिदा। ता एहि। ओदरम्ह। (एषा शेफालिकागुल्मान्तरिता। तदेहि। अवतरावः। (अवरणं नाटयतः।)

राजा—वयस्य, किमन्यदिव चिन्तयसि। ननु ब्रवीमि बहेव सदृशं जलदसमयस्य। (इति 'विभ्राणा मृदुतामित्यादि पुनः पठति ।)

विदूषकः—(सक्रोधम् ।) भो, तुमं दाव एदं अण्णं अपेक्खंतो उक्कंठाणिब्भरं विणोदेसि अत्ताणं । मम उण बम्हणस्य सोत्थिवाअणवेला अदिक्कमदि । ता दाव अहं तुवरिदं दिग्घिआए ण्हाइअ देवीए सआसं गमिस्सं। (भोः, त्वं तावदेतदन्यच्च प्रेक्षमाण उत्कण्ठानिर्भरं विनोदयस्यात्मानम्। मम पुनर्ब्राह्मणस्य स्वस्तिवायनवेलातिक्रामति । तद्यावदहं त्वरितं दीर्घिकायां स्नात्वा देव्याः सकाशं गमिष्यामि ।)

राजा—ननु मूर्ख, पारंगता एव वयं दीर्घिकायाः । एवमनेकेन्द्रियसुखातिशयमनुभवन्नापि नोपलक्षयसि । पश्य ।

श्रोत्रे[1] हंसस्वनोऽयं सुखयति दयितानूपुरह्लादकारी
दृष्टिप्रीतिं विधत्ते तटतरुविवरालक्षिता सौधपाली ।
गन्धेनाम्भोरुहाणां परिमलपटुना जायते घ्राणसौख्यं
गात्राणां ह्लादमेते विदधति मरुतो वारिसंपर्कशीताः ॥४॥

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1 G. V. श्रोत्रं.

तदेहि, दीर्घिकातटमुपसर्पावः । (परिक्रम्यावलोक्य च ।) वयस्य, पश्य पश्य,

उद्यानदेवतायाः स्फुटपङ्कजकान्तिहारिणी स्वच्छा ।
दृष्टिरिव दीर्घिकेयं रमयति मां दर्शनेनैव ॥५॥

विदूषकः—(सकौतुकम् ।) भो वअस्स, पेक्ख पेक्ख । का एसा कुसुमपरिमलसुअंधवेणीमहुअरावली विद्दुमलदारुण-हत्थपल्लवा उज्जलंततणुकोमलबाहुलदा सच्चं पच्चक्ख-चरी विअ उज्जाणदेवदा इत्थिआ दीसदि ।

[भो वयस्य, प्रेक्षस्व प्रेक्षस्व । कुसुमपरिमलसुगन्धवेणीमधुकरावली विद्रुमलतारुणहस्तपल्लवोज्ज्वलत्तनुकोमलबाहुलता सत्यं प्रत्यक्ष-चरीवोद्यानदेवता स्त्री दृश्यते ।]

राजा—(सकौतुकं विलोक्य ।) वयस्य, निरातिशयस्वरूपशोभा-जनितबहुविकल्पेयम् । यत्सत्यमहमपि नावगच्छामि । पश्य,

पातालाद्भुवनालोकनपरा किं नागकन्योत्थिता
मिथ्या तत्खलु दृष्टमेव हि मया तस्मिन् कुतोऽस्तीदृशी ।
मूर्ता स्यादिह कौमुदी न घटते तस्या दिवा दर्शनं
केयं हस्ततलस्थितेन कमलेनालोक्यते श्रीरिव ॥६॥

विदूषकः—(निरूप्य ।) एसा क्खु देवीए परिआरिआ इंदीव-रिआ । ता गुम्मंतरिदा भविअ पेक्खम्ह ।

[एषा खलु देव्याः परिचारिकेन्दीवरिका । तद्गुल्मान्तरितौ भूत्वा पश्यावः ।]

(उभौ तथा कुरुतः ।)

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1 G. V. उज्जुलुंत°.

चेटी—(कमलिनीपत्रग्रहणं नाटयन्ती।) आरण्णिए, अवइर्णे तुमं पद्रुमाइं। अहं पि एदस्सिं णलिणीपत्तंमि सेहालिआकुसुमाइं अवइणिअ देवीसआसं गमिस्सं।
[आरण्यके, अवचिनु त्वं पद्मानि। अहमप्येतास्मिन्नलिनीपत्रे शेफालिकाकुसुमान्यवचित्य देवीसकाशं गमिष्यामि।]

राजा— वयस्य, संलाप इव वर्तते। तदवहिताः शृणुमः। कदाचिदित एव व्यक्तीभविष्यति।

(चेटी गमनं नाटयति।)

आरण्यका— हला इंदीवरिए, ण सक्कुणोमि तुए विणा एत्थ आसिदुं। [हला इन्दीवरिके, न शक्नोमि त्वया विनात्रासितुम्]

चेटी—(विहस्य।) जादिसं अज्ज मए देवीए मंतिदं सुदं तारिसेण चिरं जेव्व मए विणा तुए आसिदव्वम्।
[यादृशमद्य मया देव्या मन्त्रितं श्रुतं, तादृशेन चिरमेव मया विना त्वयासितव्यम्।

आरण्यका—(सविषादम्।) किं देवीए मंतिदं। [किं देव्या मन्त्रितम्।]

चेटी—एदं—'तदा एसा अहं महाराएण भणिदा जधा जदा एसा विंझकेदुदुहिदा वरजोग्गा भविस्सदि तदा अहं सुमराविदव्वो त्ति। ता संपदं महाराअं सुमरावेमि जेण से वरचिंतापज्जाउलो भविस्सदि'।

[एतत्—'तदैषाहं महाराजेन भणिता तथा यदैषा विन्ध्यकेतु-दुहिता वरयोग्या भविष्यति तदाहं स्मारयितव्य इति। तत्सांप्रतं महाराजं स्मारयामि येनास्या वरचिन्तापर्याकुलो भविष्यति।']

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1 V. G. °इणु.

तदेहि, दीर्घिकातटमुपसर्पावः । (परिक्रम्यावलोक्य च।) वयस्य, पश्य पश्य,

उद्यानदेवतायाः स्फुटपङ्कजकान्तिहारिणी स्वच्छा ।
दृष्टिरिव दीर्घिकेयं रमयति मां दर्शनेनैव ॥५॥

विदूषकः—(सकौतुकम् ।) भो वअस्स, पेक्ख पेक्ख । का एसा कुसुमपरिमलसुअंधवेणीमहुअरावली विद्दुमलदारुण-हत्थपल्लवा उज्जलंततणुकोमलबाहुलदा सच्चं पच्चक्ख-चरी विअ उज्जाणदेवदा इत्थिआ दीसदि ।

[भो वयस्य, प्रेक्षस्व प्रेक्षस्व । कुसुमपरिमलसुगन्धवेणीमधुकरा-वली विद्रुमलतारुणहस्तपल्लवोज्ज्वलत्तनुकोमलबाहुलता सत्यं प्रत्यक्ष-चरीवोद्यानदेवता स्त्री दृश्यते ।]

राजा—(सकौतुकं विलोक्य ।) वयस्य, निरातिशयस्वरूपशोभा-जनितबहुविकल्पेयम् । यत्सत्यमहमपि नावगच्छामि । पश्य,

पातालाद्भुवनालोकनपरा किं नागकन्योत्थिता
मिथ्या तत्खलु दृष्टमेव हि मया तस्मिन् कुतोऽस्तीदृशी ।
मूर्ता स्यादिह कौमुदी न घटते तस्या दिवा दर्शनं
केयं हस्ततलस्थितेन कमलेनालोक्यते श्रीरिव ॥६॥

विदूषकः— (निरूप्य ।) एसा खु देवीए परिआरिआ इंदीव-रिआ । ता गुम्मंतरिदा भविअ पेक्खम्ह ।

[एषा खलु देव्याः परिचारिकेन्दीवरिका । तद्गुल्मान्तरितौ भूत्वा पश्यावः ।]

(उभौ तथा कुरुतः ।)

1 G. V. उज्जुलंत°.

चेटी— (कमलिनीपत्रग्रहणं नाटयन्ती।) आरण्णिए, अवइणे तुमं पदुमाइं। अहं पि एदस्सिं णलिणीपत्तंमि सेहालिआकुसुमाइं अवइणिअ देवीसआसं गमिस्सं।

[आरण्यके, अवचिनु त्वं पद्मानि। अहमप्येतास्मिन्नलिनीपत्रे शेफालिकाकुसुमान्यवचित्य देवीसकाशं गमिष्यामि।]

राजा— वयस्य, संलाप इव वर्तते। तदवहिताः शृणुमः। कदाचिदित एव व्यक्तीभविष्यति।

(चेटी गमनं नाटयति।)

आरण्यका— हला इंदीवरिए, ण सक्कुणोमि तुए विणा एत्थ आसिदुं। [हला इन्दीवरिके, न शक्नोमि त्वया विनात्रासितुम्]

चेटी—(विहस्य।) जादिसं अज्ज मए देवीए मंतिदं सुदं तादिसेण चिरं जेव्व मए विणा तुए आसिदव्वम्।

[यादृशमद्य मया देव्या मन्त्रितं श्रुतं, तादृशेन चिरमेव मया विना त्वयासितव्यम्।

आरण्यका—(सविषादम्।) किं देवीए मंतिदं। [किं देव्या मन्त्रितम्।]

चेटी—एदं—'तदा एसा अहं महाराएण भणिदा जधा जदा एसा विंझकेदुदुहिदा वरजोग्गा भविस्सदि तदा अहं सुमराविदव्वो त्ति। ता संपदं महाराअं सुमरावेमि जेण से वरचिंतापज्जाउलो भविस्सदि'।

[एतत्—'तदैषाहं महाराजेन भणिता तथा यदैषा विन्ध्यकेतुदुहिता वरयोग्या भविष्यति तदाहं स्मारयितव्य इति। तत्सांप्रतं महाराजं स्मारयामि येनास्या वरचिन्तापर्याकुलो भविष्यति।']

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1 V. G. °इणु.

राजा—(सहर्षम् ।) इयं सा विन्ध्यकेतोर्दुहिता। (सानुतापम् ।) चिरं मुषिताः स्मो वयम् । वयस्य, निर्दोषदर्शना कन्यका खल्वियम् । विश्रब्धमिदानीं पश्यामः ।

आरण्यका—(सरोषं कर्णौ पिधाय ।) ता गच्छ तुमं । ण तुए असंबद्धप्पलाविणीए पओअणं ।

[तद्गच्छ त्वम् । न त्वयासंबद्धप्रलापिन्या प्रयोजनम् ।]

(चेत्यपसृत्य पुष्पावचयं[1] नाटयति ।)

राजा—अहो सुतरां प्रकटीकृतमाभिजात्यं धीरतया । वयस्य, धन्यः खल्वसौ य एतदङ्गस्पर्शसुखभाजनं भविष्यति ।

(आरण्यका कमलावचयं नाटयति ।)

विदूषकः—भो वअस्स, पेक्ख पेक्ख । अच्छरिअं अच्छरिअं । एसा सलिलचलंतकरपल्लवप्पहावित्थिदेण ओहसिदसोहं करेदि कमलवणं अवचिणंती ।

[भो वयस्य, प्रेक्षस्व प्रेक्षस्व । आश्चर्यमाश्चर्यम् । एषा सलिलचलत्करपल्लवप्रभाविस्तृतेनापहसितशोभं करोति कमलवनमवचिन्वती ।]

राजा—वयस्य, सत्यमेवैतत् । पश्य,

अच्छिन्नामृतविन्दुवृष्टिसदृशीं प्रीतिं ददत्या दृशां
याताया विगलत्पयोधरपटाद् द्रष्टव्यतां कामपि ।
अस्याश्चन्द्रमसस्तनोरिव करस्पर्शास्पदत्वं गता
नैते यन्मुकुलीभवन्ति सहसा पद्मास्तदेवाद्भुतम् ॥७॥

आरण्यका—(भ्रमरसंबाधं नाटयन्ती ।) हद्धी हद्धी । एदे क्खु अवरे परिच्चइय कमलिणिं णीलुप्पलवणाइं समापडंता

1 V °अपचयं.

The 'Bee-Episode' is a poor and imitation of Kalidasa

णिउणदरं बाधंता आआसअंति मं दुट्ठमहुअरा। (उत्तरीयेण मुखं पिधाय, सभयम्।) हला इंदीवरिए, परित्ताएहि मं परित्ताएहि मं। एदे दुट्ठमहुअरा परिभविस्संति।

(हा धिक् हा धिक्। एते खल्वपरे परित्यज्य कमलिनीं नीलोत्पलवनानि समापतन्तो निपुणतरं बाधमाना आयासयन्ति मां दुष्टमधुकराः। हला इन्दीवरिके, परित्रायस्व मां परित्रायस्व माम्। एते दुष्टमधुकराः परिभविष्यन्ति।)

विदूषकः—भो वअस्स, पुण्णा दे मणोरहा। जाव ज्जेव गब्भदासीए सुदा ण आअच्छदि ताव ज्जेव तुमं पि तुण्हीको[1] भविअ उवसप्प। एसा वि सलिलसद्दसुणिदेण पदसंचारेण इंदीवरिआ आअच्छदि त्ति जाणिअ तुमं जेव्व ओलंबिस्सदि।

(भो वयस्य, पूर्णास्ते मनोरथाः। यावदेव गर्भदास्याः सुता नागच्छति तावदेव त्वमपि तूष्णीको भूत्वोपसर्प। एषापि सलिलशब्दश्रुतेन पदसंचारेणेन्दीवरिकागच्छतीति ज्ञात्वा त्वामेवावलम्बिष्यते।)

राजा—साधु वयस्य साधु। कालानुरूपमुपदिष्टम्।

(इत्यारण्यकासमीपमुपसर्पति।)

आरण्यका—(पदशब्दाकर्णनं नाटयन्ती।) इंदीवरिए, लहु उवसप्प लहु उवसप्प। आउलीकिदम्हि दुट्ठमहुअरेहिं।

(इंदीवरिके, लघूपसर्प, लघूपसर्प। आकुलीकृतास्मि दुष्टमधुकरैः।)

(राजानमवलम्बते। राजा कण्ठे गृह्णाति। आरण्यकोत्तरीयं मुखादपनीय राजानमपश्यन्ती भ्रमरावलोकनं नाटयति।)

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1 J. तुह्णिक्को.

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This action of [illegible] is abominable. [illegible] who is refined and cultured.

राजा—(स्वोत्तरीयेण भ्रमरान्निवारयन् ।)

अयि विसृज विषादं भीरु भृङ्गास्तवैते
परिमलरसलुब्धा वक्त्रपद्मे पतन्ति ।
विकिरसि यदि भूयस्त्रासलोलायताक्षी
कुवलयवनलक्ष्मीं तत्कुतस्त्वां त्यजन्ति ॥८॥

आरण्यका—(राजानं दृष्ट्वा साध्वसं नाटयन्ती ।) कधं ण एसा इंदीवरिआ । (सभयं राजानं त्यक्त्वापसरन्ती ।) इंदीवरिए, लहु आअच्छ लहु आअच्छ । परित्ताएहि मं ।

(कथं नैषेन्दीवरिका । इन्दीवरिके, लघ्वागच्छ लघ्वागच्छ । परित्रायस्व माम् ।)

विदूषकः—भोदि, सअलपुढवीपरित्ताणसमत्थेण वच्छराएण परित्ताअंती चेडिं इंदीवरिअं अक्कंदेसि ।

(भवति, सकलपृथ्वीपरित्राणसमर्थेन वत्सराजेन परित्रायमाणा चेटीमिन्दीवरिकामाक्रन्दासि ।)

(राजा 'अयि विसृजे' त्यादि पुनः पठति ।)

आरण्यका—(राजानमवलोक्य सस्पृहं सलज्जं चात्मगतम् ।) अअं खु सो महाराओ जस्स अहं तादेण दिण्णा । ठाणे क्खु तादस्स पक्खवादो ।

(अयं खलु स महाराजो यस्याहं तातेन दत्ता । स्थाने खलु तातस्य पक्षपातः ।) (आकुलतां नाटयति ।)

चेटी—आआसिदा खु आरण्णिआ दुट्ठमहुअरेहिं । ता जाव उवसप्पिअ समस्सासेमि । आरण्णिए, मा [1]भाआहि । एसा उवाअदम्हि ।

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1 G. भआहि.

(आयासिता खल्वारण्यका दुष्टमधुकरैः । तद्यावदुपसृप्य समाश्वासयामि । आरण्यके, मा बिभिहि । एषोपागतास्मि ।)

विदूषकः— भो, ओसर ओसर । एसा क्खु इंदीवरिआ आअदा । ता एदं वुत्तंतं पेक्खिअ देवीए णिवेदइस्सदि । (अङ्गुल्या निर्दिश्य ।) ता इमं जेव्व कदलीघरं पविसिअ मुहुत्तं चिट्ठम्ह ।

(भोः, अपसरापसर। एषा खल्विन्दीवरिकागता । तदेतं वृत्तान्तं प्रेक्ष्य देव्यै निवेदयिष्यति । तदिदमेव कदलीगृहं प्रविश्य मुहूर्तं तिष्ठावः ।)

(उभौ तथा कुरुतः ।)

चेटीः—(उपसृत्य कपोलौ स्पृशन्ती ।) हंजे आरण्णिए, कमलसरिसस्स तुह वअणस्स अअं दोसो जं महुअरा एव्वं अवरज्झंति। (हस्ते गृहीत्वा)। ता एहि, गच्छम्ह। परिणदो दिअहो ।

(हञ्जे आरण्यके, कमलसदृशस्य तव वदनस्यायं दोषो यन्मधुकरा एवमपराध्यन्ति । तदेहि, गच्छावः। परिणतो दिवसः ।)

(गमनं नाटयतः।)

आरण्यका—(कदलीगृहाभिमुखमवलोक्य ।) हंजे इंदीवरिए, अदिसिसिरदाए सलिलस्स ऊरुत्थंभो विअ समुप्पण्णो । ता सणिअं सणिअं गच्छम्ह ।

(हञ्जे इन्दीवरिके, अतिशिशिरतया सलिलस्योरुस्तम्भ इव समुत्पन्नः । तच्छनैः शनैर्गच्छावः।)

चेटी—तधा । (तथा ।)

(इति निष्क्रान्ते ।)

विदूषकः—भो, एहि णिक्कमम्ह । तं गेण्हिअ एसा दासीए सुदा इंदीवरिआ गदा ।

(भोः, एहि निष्क्रामावः । तां गृहीत्वैषा दास्याः सुतेन्दीवरिका गता ।)

(तथा कुरुतः ।)

राजा—(निःश्वस्य ।) कथं गता । सखे वसन्तक, न खल्वविघ्नमभिलषितमधन्यैः प्राप्यते । (विलोक्य ।) सखे, पश्य पश्य,

आवद्धमुखमपीदं कण्टकितं कमलकाननं तस्याः ।
सुकुमारपाणिपल्लवसंस्पर्शसुखं कथयतीव ॥ ९ ॥

(निःश्वस्य ।) सखे, क इदानीमुपायः पुनस्तां द्रष्टुम् ।

विदूषकः—भो, तुमं जेव्व पुत्तलिअं भंजिअ दाणिं रोदिसि । ण मे मुक्खस्स बम्हणस्स वअणं करेसि ।

(भोः, त्वमेव पुत्तलिकां भङ्क्त्वेदानीं रोदिषि । न मे मूर्खस्य ब्राह्मणस्य वचनं करोषि ।)

राजा—किं मया न कृतम् ।

विदूषकः—तं दाणिं विसुमरिदं । 'जधा तुण्हीको भविअ उवसप्पे'त्ति मए भणिदं । अदिसंकडे जं[1] भवं पविसिअ अलिअपंडिच्चदुव्विदद्धदाए 'अइ विसिज विसादे'त्ति एदेहिं अण्णेहिं अ कडुअवअणेहिं णिब्भच्छिअ संपदं किं रोदिसि । पुणो वि उवाअं पुच्छसि ।

(तदिदानीं विस्मृतम् । यथा तूष्णीको भूत्वोपसर्पेति मया भणितम् । अतिसंकटे यद्भवान् प्रविश्यालीकपाण्डित्यदु-

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1. V. जं.

विदग्धतया 'अयि विसृज विषाद'मित्येतैरन्यैश्च कटुकवचनै- र्निर्भर्त्स्य सांप्रतं किं रोदिषि। पुनरप्युपायं पृच्छसि।)

राजा—कथं समाश्वासनमपि निर्भर्त्सितमिति भणितं मूर्खेण।

विदूषकः—जाणिदं जेव्व को एत्थ मुक्खो त्ति। ता किं एदेण। अत्थमआहिलासी भअवं सहस्सरस्सी। ता एहि अब्भं- तरं जेव्व पविसम्ह।

(ज्ञातमेव कोऽत्र मूर्ख इति। तत्किमेतेन। अस्तमयाभिलाषी भगवान् सहस्ररश्मिः। तदेहि, अभ्यन्तरमेव प्रविशावः।)

राजा—(विलोक्य) अये, परिणतप्रायो दिवसः। अहह, संप्रति हि,

हृत्वा पद्मवनद्युतिं प्रियतमेवेयं दिनश्रीर्गता
रागोऽस्मिन्मम चेतसीव सवितुर्बिम्बेऽधिकं लक्ष्यते।
चक्राह्वोऽहमिव स्थितः सहचरीं ध्यायन्नलिन्यास्तटे
संजाताः सहसा ममेव भुवनस्याप्यन्धकारा दिशः॥१०॥

(इति निष्क्रान्ताः सर्वे।)

इति द्वितीयोऽङ्कः।

तृतीयोऽङ्कः।

(ततः प्रविशति मनोरमा।)

मनोरमा—आणत्तम्हि देवीए वासवदत्ताए 'हंजे मणोरमे, जो सो संगिच्चायणीए[1] अज्जउत्तस्स मम अ वुत्तंतो[2] णाडओवणिबद्धो[3] तस्स णच्चिदव्वसेसं अज्ज तुम्हेहिं कोमुदीमहूसवे णच्चिदव्वं'त्ति। हिओ क्खु आरण्णिआए पिअसहीए सुण्णहिअआए अण्णधा जेव्व णाच्चिदं। अज्ज उण वासवदत्ताभूमिआए ताए जइ तधा करीअदि तदो अवस्सं देवी कुप्पेदि। ता कहिं दाव तं पेक्खिअ उवालंभिस्सं। (विलोक्य) एसा आरण्णिआ अप्पणा जेव्व किं वि किं वि मंतअंती दिग्घिआतीरे कदलीघरं पविसदि। ता गुम्मंतरिदा भविअ सुणिस्सं दाव से वीसद्धजप्पिदाइं।

(आज्ञप्तास्मि देव्या वासवदत्तया, 'हञ्जे मनोरमे, यः स साङ्कृत्यायन्यार्यपुत्रस्य मम च वृत्तान्तो नाटकोपनिबद्धस्तस्य नर्तितव्यशेषमद्य युष्माभिः कौमुदीमहोत्सवे नर्तितव्य'मिति। ह्यः खल्वारण्यकया प्रियसख्या शून्यहृदययान्यथैव नर्तितम्। अद्य पुनर्वासवदत्ताभूमिकया तया यदि तथा क्रियते ततोऽवश्यं देवी कुप्यति। तत्कुत्र तावत्तां प्रेक्ष्योपालप्स्ये। एषारण्यकात्मनैव

1. J. संकि.° 2. G. उत्तंतो. 3. G. °बद्धं. 4 V. T. कप्पिस्सदि

किमपि किमपि मन्त्रयमाणा दीर्घिकातीरे कदलीगृहं प्रविशति। तद्गुल्मान्तरिता भूत्वा श्रोष्यामि तावदस्या विस्रब्धजल्पितानि ।)

इति प्रवेशकः ।

(ततः प्रविशत्यासनस्था कामावस्थां नाटयन्त्यारण्यका ।)

आरण्यका—(निःश्वस्य ।) हिअअ, दुल्लहजणं पत्थअंतो तुमं कीस मं दुक्खिदं करेसि ।

(हृदय, दुर्लभजनं प्रार्थयमानं त्वं कस्मान्मां दुःखितां करोषि ।)

मनोरमा—तं एदं सुण्णहिअअत्तणस्स कारणं । किं[1] उण एसा पत्थेदि। अवहिदा दाव सुणिस्सं ।

(तदेतच्छून्यहृदयत्वस्य कारणम् । किं पुनरेषा प्रार्थयते । अवहिता तावच्छ्रोष्यामि ।)

आरण्यका—(सास्रम् ।) कधं तधा णाम सोहणदंसणो भविअ महाराओ एव्वं संदावेदि मं । अच्छरिअं अच्छरिअं । (निःश्वस्य ।) अधवा मह ज्जेव्व एसा अभाअहेअदा, ण उण महाराअस्स दोसो ।

(कथं तथा नाम शोभनदर्शनो भूत्वा महाराज एवं संतापयति माम् । आश्चर्यमाश्चर्यम् । अथवा ममैवैषाभागधेयता । न पुनर्महाराजस्य दोषः ।)

मनोरमा—(सबाष्पम् ।) कधं महाराओ ज्जेव्व से पत्थणिज्जो । साहु पिअसही साहु[2] । अहिजादसरिसो दे अहिलासो ।

(कथं महाराज एवास्याः प्रार्थनीयः। साधु प्रियसखि साधु । आभिजात्यसदृशस्तेऽभिलाषः ।)

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1. V. कं. 2. G. reads साहु...साहु पिअसही.

आरण्यका—कस्स दाव एदं वुत्तन्तं णिवेदिअ सज्झवेअणं विअ दुक्खं करिस्सं[1] । (विचिन्त्य ।) अधवा अत्थि मे हिअअणिव्विसेसा पिअसही मणोरमा । ताए वि एदं लज्जाए ण पारेमि कहिदुं । सव्वधा मरणं वज्जिअ कुदो मे हिअअस्स अण्णा णिव्वुदी ।

(कस्मै तावदेतं वृत्तान्तं निवेद्य सह्यवेदनमिव दुःखं करिष्यामि । अथवा अस्ति मे हृदयनिर्विशेषा प्रियसखी मनोरमा । तस्या अप्येतल्लज्जया न पारयामि कथयितुम् । सर्वथा मरणं वर्जयित्वा कुतो मे हृदयस्यान्या निर्वृतिः ।)

मनोरमा—(सास्रम् ।) हद्धी हद्धी । अदिभूमिं गदो से तवस्सिणीए अणुराओ । ता किं दाणिं एत्थ करिस्सं ।

(हा धिक् हा धिक् । अतिभूमिं गतोऽस्यास्तपस्विन्या अनुरागः । तत्किमिदानीमत्र करिष्यामि ।)

आरण्यका—(साभिलाषम् ।) अअं सो उद्देसो जस्सिं महुअरेहिं आआसिज्जन्ती ओलम्बिअ महाराएण समस्सासिदह्मि 'भीरु मा भाआहि'त्ति ।

(अयं स उद्देशो यस्मिन्मधुकरैरायास्यमानावलम्ब्य महाराजेन समाश्वासितास्मि 'भीरु मा बिभीहि'ति ।)

मनोरमा—(सहर्षम् ।) कधं एसा वि दिट्ठा महाराएण । सव्वधा अत्थि से जीविदस्स उवाओ । जाव उवसप्पिअ समस्सासेमि णं । (सहसोपसृत्य ।) जुत्तं णाम हिअअस्स वि लज्जिदुं ।

(कथमेषापि दृष्टा महाराजेन । सर्वथास्त्यस्या जीवितस्योपायः ।

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1. G. कारइस्सं.

यावदुपसृत्य समाश्वासयाम्येनाम्। युक्तं नाम हृदयस्यापि लज्जितुम्।)

आरण्यका—(सलज्जमात्मगतम्।) हद्धी हद्धी। सव्वं सुदं एदाए। ता एत्थ जुत्तं जेव्व पआसइदुं। (प्रकाशं हस्ते गृहीत्वा।) पिअसहि, मा कुप्प मा कुप्प। लज्जा एत्थ अवरज्झदि।

(हा धिक् हा धिक्। सर्वं श्रुतमेतया। तदत्र युक्तमेव प्रकाशयितुम्। प्रियसखि, मा कुप्य मा कुप्य। लज्जात्रापराध्यति।)

मनोरमा—(सहर्षम्।) सहि, अलं संकाए। एदं मे आअक्ख। सच्चं ज्जेव्व तुमं महाराएण दिट्ठा ण वेत्ति।

(सखि, अलं शङ्कया। एतन्म आचक्ष्व। सत्यमेव त्वं महाराजेन दृष्टा न वेति।)

आरण्यका—(सलज्जमधोमुखी।) सुदं जेव्व पिअसहीए सव्वं।

(श्रुतमेव प्रियसख्या सर्वम्।)

मनोरमा—जइ दिट्ठा महाराएण तुमं ता अलं संतप्पिदेण। सो ज्जेव्व दाणिं दंसणोवाअपज्जाउलो भविस्सदि।

(यदि दृष्टा महाराजेन त्वं तदलं संतापितेन। स एवेदानीं दर्शनोपायपर्याकुलो भविष्यति।)

आरण्यका—अअं सहीअणो पक्खवादेण मन्तेदि। अइ सहिपक्खवादिणी, देवीगुणणिअलणिबद्धे क्खु तस्सिं जणे कुदो एदं।

(अयं सखीजनः पक्षपातेन मन्त्रयते। अयि सखीपक्षपातिनि, देवीगुणनिगडनिबद्धे खलु तस्मिन्जने कुत एतत्।)

मनोरमा—(विहस्य ।) हला अपण्डिदे, कमलिणीबद्धाणुराओ वि महुअरो मालदीं पेक्खिअ अहिणवरसासादलम्पडो कुदो तं अणासादिअ ट्ठिदिं करेदि ।

(हला अपण्डिते, कमलिनीबद्धानुरागोऽपि मधुकरो मालतीं प्रेक्ष्याभिनवरसास्वादलम्पटः कुतस्तामनास्वाद्य स्थितिं करोति ।)

आरण्यका—किं एदिणा असंभाविदेण । ता एहि । अहिअं क्खु सरदादवेण संतप्पाइं[1] अज्ज वि ण मे अङ्गाइं संदावं मुंचंति ।

(किमेतेनासंभावितेन । तदेहि । अधिकं खलु शरदातपेन संतप्तान्यद्यापि न मेऽङ्गानि संतापं मुञ्चन्ति ।)

मनोरमा—अइ लज्जालुए, ण जुत्तं एदावत्थं[2] गदाए वि तुए[3] अप्पा पच्छादिदुं ।

(अयि लज्जालुके, न युक्तमेतदवस्थां गतयापि त्वयात्मा प्रच्छादयितुम् ।)

(आरण्यका मुखमवनमयति)

मनोरमा—अइ अविस्संभसीले, किं दाणिं पच्छादेसि । णीसासाणिहविणिग्गओ दिअहरत्तिं वि तुज्झ अणुराओ अविरदपडन्तकुसुमसरसरणिवहपउँ[4]त्तहुंकारसद्दो विअ ण भणादि । (आत्मगतम् ।) अधवा ण हु अअं कालो उवालम्भस्स । ता जावँ[5] णलिणीपत्ताइं से हिअए दाइस्सं । (उत्थाय दीर्घिकाया नलिनीपत्राणि गृहीत्वारण्यकाया हृदये ददती ।) समस्सरदु[6] समस्ससदु सही ।

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1. J. संतप्पिदाइं. 2. °दं अवत्थं. 3. V.G. दे. 4. G पउण्ण. 5. V. J. दाव. 6. G. reads सम...सही सम...सही.

(अयि अविश्रम्भशीले, किमिदानीं प्रच्छादयसि। निश्वासनिःभविनिर्गतो दिवसरात्रमपि तवानुरागोऽविरतपतत्कुसुमशरशरनिवहप्रवृत्तहुङ्कारशब्द इव न भणति । अथवा न खल्वयं काल उपालम्भस्य । तद्यावन्नलिनीपत्राण्यस्या हृदये दास्यामि । समाश्वसितु समाश्वसितु सखी ।)

(ततः प्रविशति विदूषकः।)

विदूषकः—अदिमहन्तो क्खु पिअवअस्सस्स आरण्णिआए उवरि अणुराओ । जेण परिच्चत्तराअकज्जो ताए जेव्व दंसणोवाअं चिन्तअन्तो अप्पाणं[1] विणोदेइ । (विचिन्त्य ।) कहिं दाणिं तं पेक्खामि[2] । अधवा तहिं दिग्घिआए अण्णेसामि ।

(अतिमहान्खलु प्रियवयस्यस्यारण्यकाया उपर्यनुरागः। येन परित्यक्तराजकार्यस्तस्या एव दर्शनोपायं चिन्तयन्नात्मानं विनोदयति । कुत्रेदानीं तां प्रेक्षे । अथवा तत्र दीर्घिकायामन्विष्यामि ।) (परिक्रामति ।)

मनोरमा—(आकर्ण्य ।) पदसद्दो विअ सुणीअदि । ता कदलीगुम्मन्तरिदाओ[3] भविअ पेक्खम्ह दाव को एसोत्ति ।

(पदशब्द इव श्रूयते । तत्कदलीगुल्मान्तरिते भूत्वा पश्यावस्तावत्क एष इति ।)

(उभे तथा कृत्वा पश्यतः।)

आरण्यका—कधं सो ज्जेव्व महाराअस्स पासपरिवट्टी बम्हणो ।

(कथं स एव महाराजस्य पार्श्वपरिवर्ती ब्राह्मणः।)

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1. J. अत्ताणअं 2. G. पेक्खे. 3. V. G. °रिदा.

मनोरमा—कधं वसन्तओ जेव्व । (सहर्षमात्मगतम् ।) अवि णाम तधा भवे ।

(कथं वसन्तक एव । अपि नाम तथा भवेत् ।)

विदूषकः—(दिशोऽवलोक्य ।) किं दाणिं आरण्णिआ सच्चं जेव्व संवुत्ता ।

(किमिदानीमारण्यका सत्यमेव संवृत्ता ।)

मनोरमा—(सस्मितम् ।) सहि, राअवअस्सो क्खु बम्हणो तुमं उद्दिस्सिअ मन्तेदि । ता दाव [1]अवहिदाओ सुणम्ह ।

(सखि, राजवयस्यः खलु ब्राह्मणस्त्वामुद्दिश्य मन्त्रयते । तत्तावदवहिते शृणुवः ।)

(आरण्यका सस्पृहं सलज्जं च शृणोति ।)

विदूषकः—(सोद्वेगम् ।) जदा दाव मए गरुअमअणसंदावणीसहस्स पिवअस्सस्स अस्सत्थवअणेण देवीणं वासवदत्तापदुमावदीणं अण्णाणं अ देवीणं भवणाइं अण्णेसन्तेण ण सा दिट्ठा, तदा जहिं दिग्घिआए दिट्ठा इदं वि दाव पेक्खिस्सं त्ति आअदोम्हि । ता जाव इध वि णत्थि । किं दाणिं करिस्सं ।

(यदा तावन्मया गुरुमदनसंतापनिस्सहस्य प्रियवयस्यस्यास्वस्थवचनेन देव्योर्वासवदत्तापद्मावत्योरन्यासां च देवीनां भवनान्यन्विष्यता न सा दृष्टा, तदा यत्र दीर्घिकायां दृष्टेदमपि तावत्प्रेक्षिष्य इत्यागतोऽस्मि । तद्यावदिहापि नास्ति । किमिदानीं करिष्ये।)

मनोरमा—सुदं पिअसहीए । (श्रुतं प्रियसख्या ।)

विदूषकः—(विचिन्त्य ।) अधवा भणिदो जेव्व अहं वअ-

1. G. °हिदा 2 V. J. एदं.

स्सेण। 'जइ तं अण्णेसन्तो ण पेक्खसि ता तदो वि दाव दिग्घिआदो ताए करदलप्फरिसदिउणिदसुहसीदलाइं णलिलीपत्ताइं गेण्हिअ आअच्छ'त्ति। ता कधं एदाइं जाणिदव्वाइं।

(अथवा भणित एवाहं वयस्येन। 'यदि तामन्विष्यन्न प्रेक्षसे तत्ततोऽपि तावद्दीर्घिकातस्तस्याः करतलस्पर्शद्विगुणितसुखशीतलानि नलिनीपत्राणि गृहीत्वागच्छे'ति। तत्कथमेतानि ज्ञातव्यानि।)

मनोरमा—अअं मे अवसरो। (उपसृत्य विदूषकं हस्ते गृहीत्वा।) वसन्तअ, एहि। अहं दे जाणावेमि।

(अयं ममावसरः। वसन्तक, एहि। अहं ते ज्ञापयामि।)

विदूषकः—(सभयम्।) कस्स तुमं जाणावेसि। किं देवीए। ण हु मए किं वि मन्तिदं।

(कस्य त्वं ज्ञापयसि। किं देव्याः। न खलु मया किमपि मन्त्रितम्।)

मनोरमा—वसन्तअ, अलं संकाए। जादिसी आरण्णिआए किदे अत्तणो पिअवअस्सस्स अवत्था तुए वण्णिदा, तदो दिउणदरा[1] भट्टिणो वि किदे मम पिअसहीए अवत्था। ता पेक्ख पेक्ख।

(वसन्तक। अलं शङ्कया। यादृश्यारण्यकायाः कृत आत्मनः प्रियवयस्यस्यावस्था त्वया वर्णिता, ततो द्विगुणतरा भर्तुरपि कृते मम प्रियसख्या अवस्था। तत्पश्य पश्य।)

(उपसृत्यारण्यकां दर्शयति।)

विदूषकः—(दृष्ट्वा सहर्षम्।) सफलो मे परिस्समो। सोत्थि भोदीए।

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1. G. °दरी.

(सफलो मे परिश्रमः। स्वस्ति भवत्यै।)

(आरण्यका सलज्जं कमलिनीपत्राण्यपनीयोत्तिष्ठति।)

मनोरमा—अज्ज वसन्तअ, तुह दंसणेण ज्जेव्व अवगदो पिअसहीए संदावो, जेण सअं ज्जेव्व णलिणीपत्ताइं अवणेदि। ता अणुगेण्हादु अज्जो इमाइं।

(आर्य वसन्तक, तव दर्शनेनैवापगतः प्रियसख्याः संतापो, येन स्वयमेव नलिनीपत्राण्यपनयति। तदनुगृह्णात्वार्य इमानि।)

आरण्यका—(सावेगम्।) अइ परिहाससीले, कीस मं लज्जावेसि।

(अयि परिहासशीले, कस्मान्मां लज्जयसि।)

(किंचित्पराङ्मुखी तिष्ठति।)

विदूषकः—(सविषादम्।) [1]चिट्ठंतु दाव णलिणीपत्ताइं। अदिलज्जालुआ दे पिअसही। ता कधं एदाणं समाअमो भविस्सदि।

(तिष्ठन्तु तावन्नलिनीपत्राणि। आतिलज्जालुका ते प्रियसखी। तत्कथमेतयोः समागमो भविष्यति।)

मनोरमा—(क्षणं विचिन्त्य सहर्षम्।) वसन्तअ, एव्वं विअ।

(वसन्तक। एवमिव।) (कर्णे कथयति।)

विदूषकः—साहु पिअसहि साहु। (अपवार्य।) जाव ज्जेव तुम्हे णेवच्छग्गहणं करेध[2] दाव ज्जेव्व अहं पि वअस्सं गेण्हिअ आअच्छामि।

(साधु प्रियसखि साधु। यावदेव युवां नेपथ्यग्रहणं कुरुथस्तावदेवाहमपि वयस्यं गृहीत्वागच्छामि।) (इति निष्क्रान्तः।)

1. G. चिट्ठदु. 2. V. G. करेत्थ.

मनोरमा—अदिकोवणे, उट्ठेहि उट्ठेहि। णच्चिदव्वं अह्मेहिं तस्स ज्जेव्व णाडअस्स [1]णच्चिदव्वसेसं। ता एहि। पेक्खाघरं ज्जेव्व गच्छम्ह। (परिक्रम्यावलोक्य।) इदं पेक्खागारं। जाव एहि, पविसम्ह। (प्रविष्टकेनावलोक्य।) साहु साहु। सव्वं सज्जीकिदं। देवीए आअन्तव्वं।

(अतिकोपने, उत्तिष्ठोत्तिष्ठ। नर्तितव्यमस्माभिस्तस्यैव नाटकस्य नर्तितव्यशेषम्। तदेहि, प्रेक्षागृहमेव गच्छावः। इदं प्रेक्षागारम्। यावदेहि, प्रविशावः। साधु साधु। सर्वं सज्जीकृतम्। देव्यागन्तव्यम्।)

(ततः प्रविशति देवी साङ्कृत्यायनी च विभवतश्च परिवारः।)

वासवदत्ता—भअवदि, अहो दे कवित्तणं। जेण एदं गूढउत्तन्तं णाडओवणिबद्धं साणुभवं पि[2] अह्माणं अज्जउत्तचरिदं अदिट्ठपुव्वं विअ दीसन्तं अहिअदरं कोदूहलं वड्ढअदि।

(भगवति, अहो ते कवित्वम्। येनैतद्गूढवृत्तान्तं नाटकोपनिबद्धं स्वानुभवमिवास्माकमार्यपुत्रचरित्रमदृष्टपूर्वमिव दृश्यमानमधिकतरं कौतूहलं वर्धयति।)

साङ्कृत्यायनी—आयुष्मति, आश्रयगुण एवायमीदृशः। यदसारमपि काव्यमवश्यमेव शृण्वतां श्रवणसुखमुत्पादयति। पश्य।

प्रायो यत्किंचिदपि प्राप्नोत्युत्कर्षमाश्रयान्महतः।
मत्तेभकुम्भतटगतमेति हि शृङ्गारतां भस्म ॥१॥

वासवदत्ता—(सस्मितम्।) भअवदि, सव्वस्स वल्लहो जामादा

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1. V. G. °णाच्चिद°. 2. G. विअ.

भोदित्ति जाणीअदि ज्जेव्व एदं । ता किं एदिणा कधानु-
बन्धेण । वरं तं ज्जेव्व णाच्चिदव्वं दट्ठुं ।

(भगवति, सर्वस्य वल्लभो जामाता भवतीति ज्ञायत एवैतत् ।
तत्किमेतेन कथानुबन्धेन । वरं तदेव नर्तितव्यं द्रष्टुम् ।)

साङ्कृत्यायनी—एवम् । इन्दीवरिके, प्रेक्षागृहमादेशय ।

चेटी—एदु एदु भट्टिणी । (एत्वेतु भट्टिणी)

(सर्वाः परिक्रामन्ति ।)

साङ्कृत्यायनी—(विलोक्य) अहो प्रेक्षणीयता प्रेक्षागृहस्य ।

आभाति रत्नशतशोभितशातकुम्भ-
स्तम्भावसक्तपृथुमौक्तिकदामरम्यम् ।
अध्यासितं युवतिभिर्विजिताप्सरोभिः
प्रेक्षागृहं सुरविमानसमानमेतत् ॥ २ ॥

मनोरमारण्यके—(उपसृत्य ।) जेदु जेदु भट्टिणी ।
(जयतु जयतु भट्टिणी ।)

वासवदत्ता—मणोरमे, अदिक्कन्दा क्खु संज्झा । ता गच्छध ।
लहु गेण्हध णेवच्छं ।

(मनोरमे, अतिक्रान्ता खलु संध्या । तद्गच्छतम् । लघु गृह्णीतं
नेपथ्यम् ।)

उभे—जं देवी आणवेदि ।
(यद्देव्याज्ञापयति ।)

(इति प्रस्थिते ।)

वासवदत्ता—आरण्णिए । एदेहिं ज्जेव्व मदङ्गपिणद्धेहिं आभ-
रणेहिं णेवच्छभूमिं गदुअ अप्पाणं पसाहेहि । (आभरणा-
न्यङ्गादवतार्यारण्यकायाः समर्पयति ।) मणोरमे, तुमं पि ण-

लगिरिग्गहणपरितुट्ठेण तादेण अज्जउत्तस्स दिण्णाइं आभरणाइं इन्दीवरिआसआसादो गेण्हिअ णेवच्छभूमिं गदुअ अप्पाणं मण्डेहि, जेण सुसदिसी दीससि महाराअस्स ।

(आरण्यके, एतैरेव मदङ्गपिनद्धैराभरणैर्नेपथ्यभूमिं गत्वात्मानं प्रसाधय । मनोरमे, नलगिरिग्रहणपरितुष्टेन तातेनार्यपुत्रस्य दत्तान्याभरणानीन्दीवरिकासकाशाद्गृहीत्वा नेपथ्यभूमिं गत्वात्मानं मण्डय, येन सुसदृशी दृश्यसे महाराजस्य ।)

(मनोरमेन्दीवरिकासकाशादाभरणानि गृहीत्वा सहारण्यकया निष्क्रान्ता ।)

इन्दीवरिका—एदं आसणं । उवविसदु भट्टिणी ।

(इदमासनम् । उपविशतु भट्टिनी ।)

वासवदत्ता—(आसनं निर्दिश्य ।) उवविसदु भअवदी ।

(उपविशतु भगवती ।) (उभे उपविशतः ।)

॥ गर्भनाटकम् ॥*

(ततः प्रविशति गृहीतनेपथ्यः कञ्चुकी ।)

कञ्चुकी—

अन्तःपुराणां विहितव्यवस्थः
पदे पदेऽहं स्खलितानि रक्षन् ।
जरातुरः संप्रति दण्डनीत्या
सर्वं नृपस्यानुकरोमि वृत्तम् ॥ ३ ॥

भोः, आज्ञापितोऽस्मि विमानिताशेषशत्रुसैन्येन यथार्थनाम्ना महासेनेन । 'समादिश्यतामन्तःपुरेषु यथा श्वो

* पार्श्वरेखाङ्कितो भागो गर्भनाटकस्येति वेदितव्यम् ।

वयमुदयनोत्सवमनुभवामः । अतो युष्माभिरुत्सवानुरूप-वेषोज्ज्वलेन परिजनेन सह मन्मथोद्यानं गन्तव्य'मिति ।

साङ्कृत्यायनी—(कञ्चुकिनं निर्दिश्य ।) राजपुत्रि, प्रवृत्ता प्रेक्षा । दृश्यताम् ।

कञ्चुकी—तदेतदादेष्टव्यं परिजनेन सह गन्तव्यमिति । गृहीतनेपथ्येनेति नादेष्टव्यम् । कुतः ।

पादैर्नूपुरिभिर्नितम्बफलकैः शिञ्जानकाञ्चीगुणै-
र्हारापादितकान्तिभिः स्तनतटैः केयूरिभिर्बाहुभिः ।
कर्णैः कुण्डलिभिः करैः सवलयैः सस्वास्तिकैर्मूर्धजै-
र्देवीनां परिचारिकापरिजनोऽप्येतेषु संदृश्यते ॥ ४ ॥

न खलु किंचिदत्रापूर्वमनुष्ठेयम् । केवलं स्वाम्यादेश इति मत्वाहं समादिष्टः । तदाज्ञाशेषं राजपुत्र्यै निवेदयामि । (परिक्रम्यावलोक्य च ।) इयं सा वासवदत्ता वीणाहस्तया काञ्चनमालयानुगम्यमाना गन्धर्वशालां प्रविष्टा । यावदस्याः कथयामि । (परिक्रामति ।)

(ततः प्रविशति गृहीतवासवदत्तानेपथ्यासनस्थारण्यका वीणाहस्ता काञ्चनमाला च ।)

आरण्यका—हला कञ्चणमाले, कीस उण चिराअदि अज्ज वि वीणाआरिओ ।

(हला काञ्चनमाले, कस्मात्पुनश्चिरयत्यद्यापि वीणाचार्यः ।)

काञ्चनमाला—भट्टिदारिए, दिट्ठो देण एक्को उम्मत्तो । तस्स वअणं सुणिअ चित्तेण भाविदो ओहसन्तो चिट्ठइ ।

(भर्तृदारिके, दृष्टस्तेनैक उन्मत्तः। तस्य वचनं श्रुत्वा चित्रेण भावितोऽपहसंस्तिष्ठति।)

आरण्यका—(सहस्ततालं विहस्य।) हञ्जे, सुट्ठु एदं वुच्चदि[1]। 'सरिसा सरिसे रज्जन्ति' त्ति। दुवे एत्थ उम्मत्ता।

(हञ्जे, सुष्ठ्वेतदुच्यते। 'सदृशाः सदृशे रज्यन्त' इति। द्वावत्रोन्मत्तौ।)

साङ्कृत्यायनी—राजपुत्र्याः सदृशमाकारं पश्याम्यस्याः। तादृशेनाकारेणावश्यं त्वदीयां भूमिकां संभावयिष्यति।

कञ्चुकी—(उपसृत्य।) राजपुत्रि, देवस्त्वामाज्ञापयति। 'श्वोऽवश्यमस्माभिर्वीणां वादयन्ती श्रोतव्या। तत्त्वया नवतन्त्रीसज्जया घोषवत्या स्थेय'मिति।

आरण्यका—जइ एव्वं, लहु वीणाआरिअं विसज्जेहि।

(यद्येवं, लघु वीणाचार्यं विसर्जय।)

कञ्चुकी—एष वत्सराजं प्रेषयामि। (इति निष्क्रान्तः।)

आरण्यका—कञ्चणमाले, उवणेहि मे घोसवदिं जाव से तन्तीओ परिक्खेमि।

(काञ्चनमाले, उपनय मे घोषवतीं यावदस्यास्तन्त्रीः परीक्षे।)

(काञ्चनमाला वीणामर्पयति। आरण्यकोत्सङ्गे वीणां कृत्वा सारयति।)

(ततः प्रविशति गृहीतवत्सराजनेपथ्या मनोरमा।)

मनोरमा—(स्वगतम्।) चिराअदि क्खु महाराओ। किं ण कधिदं वसन्तएण। अध वा देवीए भाअदि। जइ दाणिं आअच्छे तदो रमणिज्जं भवे।

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1. पुच्छदि Read by all.

(चिरयति खलु महाराजः । किं न कथितं वसन्तकेन । अथवा देव्या बिभेति । यदीदानीमागच्छेत्ततो रमणीयं भवेत् ।)

(ततः प्रविशति राजावगुण्ठितशरीरो विदूषकश्च ।)

राजा—

संतापं प्रथमं तथा न कुरुते शीतांशुरद्यैव मे
निःश्वासा ग्लपयन्त्यजस्रमधुनैवोष्णास्तथा नाधरम् ।
संप्रत्येव मनो न शून्यमलसान्यङ्गानि नो पूर्ववद्
दुःखं याति मनोरथेषु तनुतां संचिन्त्यमानेष्वपि ॥ ५ ॥

वयस्य, सत्यमेवोक्तं मनोरमया । 'यथैषा मम प्रियसखी देव्या[1] महाराजस्य दर्शनपथादपि रक्ष्यते तदयं समागमोपायः । अद्य रात्रावस्माभिरुदयनचरितं नाम नाटकं देव्याः पुरतो नर्तितव्यम् । तत्रारण्यका वासवदत्ता भविष्यति । अहमपि वत्सराजः । तच्चरितेनैव सर्वं शिक्षितव्यम् । तदागत्य स्वयमेव स्वां भूमिकां कुर्वाणः समागमोत्सवमनुभवत्वि'ति ।

विदूषकः—जइ मं ण पत्तिआअसि एसा मणोरमा तुह वेसं धारअन्ती चिट्ठदि । ता उवसप्पिअ सअं जेव्व पुच्छ ।
(यदि मां न प्रत्याययस्येषा मनोरमा तव वेषं धारयन्ती तिष्ठति । तदुपसृत्य स्वयमेव पृच्छ ।)

राजा—(मनोरमामुपसृत्य ।) मनोरमे, सत्यमिदं यद्वसन्तकोऽभिधत्ते ।

मनोरमा—भट्टा, सच्चं ज्जेव्व । मण्डअ एदेहिं आभरणेहिं अप्पाणं ।

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1. G. महाराजस्य देव्या.

(भर्तः, सत्यमेव । मण्डयैतैराभरणैरात्मानम् ।)

(इत्याभरणान्यङ्गादवतार्य राज्ञे समर्पयति ।)

(राजा परिदधाति ।)

विदूषकः—एदे क्खु राआणो दासीए वि एव्वं णच्चावीअन्ति । अहो कज्जस्स गरुअदा । (एते खलु राजानो दास्याप्येवं नर्त्यन्ते । अहो कार्यस्य गुरुता ।)

राजा—(विहस्य ।) मूर्ख, नैष कालः परिहासस्य । निभृतेन चित्रशालां प्रविश्य मनोरमया सहास्मद्वृत्तं पश्यता स्थीयताम् ।

(उभौ तथा कुरुतः ।)

आरण्यका—कञ्चणमाले, चिट्ठदु वीणा । पुच्छिस्सं दाव किं पि ।

(काञ्चनमाले, तिष्ठतु वीणा । प्रक्ष्यामि तावत्किमपि ।)

राजा—शृणोमि तावत्कतमोऽयमुद्देशो वर्तते ।

(इत्यवहितः शृणोति।)

काञ्चनमाला—पुच्छदु भट्टिदारिआ । (पृच्छतु भर्तृदारिका ।)

आरण्यका—सच्चं जेव्व तादो मन्तेदि एव्वं जधा 'जइ वीणं वादअन्तो अवहरेदि मं वच्छराओ अवस्सं बन्धणादो मुञ्चेमि' त्ति ।

(सत्यमेव तातो मन्त्रयत एवं यथा 'यदि वीणां वादयन्नपहरति मां वत्सराजोऽवश्यं बन्धनान्मुञ्चामी' ति ।)

राजा—(प्रावेश्य पटाक्षेपेण सहर्षं वस्त्रान्ते ग्रथितं बध्नाति ।) एवमेतत् । कः संदेहः ।

सपरिजनं प्रद्योतं विस्मयमुपनीय वादयन्वीणाम् ।
वासवदत्तामपहरामि न चिरादेव पश्याम्यहम् ॥ ६ ॥
यतः सुसंनिहितं सर्वं यौगन्धरायणेन ।

वासवदत्ता—(सहसोत्थाय ।) जेदु जेदु अज्जउत्तो ।
(जयतु जयत्वार्यपुत्रः ।)

राजा—(स्वगतम् ।) कथं प्रत्यभिज्ञातोऽस्मि देव्या ।

साङ्कृत्यायनी—(सस्मितम् ।) राजपुत्रि, अलमलं संभ्रमेण । प्रेक्षणीयकमेतत् ।

राजा—(आत्मगतं सहर्षम् ।) इदानीमुच्छ्वासितोऽस्मि ।

वासवदत्ता—(सविलक्षस्मितमुपविश्य ।) कधं मणोरमा एसा । मए उण जाणिदं अज्जउत्तो एसोत्ति । साहु मणोरमे साहु । सोहणं णच्चिदं ।
(कथं मनोरमैषा । मया पुनर्ज्ञातमार्यपुत्र एष इति । साधु मनोरमे साधु । शोभनं नर्तितम् ।)

साङ्कृत्यायनी—राजपुत्रि, स्थान एव कृता भ्रान्तिस्ते मनोरमया । पश्य,

रूपं तन्नयनोत्सवास्पदमिदं वेषः स एवोज्ज्वलः
सा मत्तद्विरदोचिता गतिरियं तत्सत्त्वमत्यूर्जितम् ।
लीला सैव स एव सान्द्रजलदह्लादानुकारी स्वरः
साक्षाद्दर्शित एष नः कुशलया वत्सेश एवानया ॥ ७ ॥

वासवदत्ता— हञ्जे इन्दीवरिए, बद्धेण अज्जउत्तेण अहं वीणं सिक्खाविदा । ता से करेहि णीलुप्पलदामएण णिअलणं ।

1. G.णिअली.

(हञ्जे इन्दीवरिके, वद्धेनार्यपुत्रेणाइं वीणां शिक्षिता। तदस्य कुरु नीलोत्पलदामकेन निगलनम्।)

(शिरसोऽपनीय नीलोत्पलदामार्पयति।)

(इन्दीवरिका तथा कृत्वा पुनस्तत्रैवोपविशति।)

आरण्यका—कञ्चणमाले, कधेहि कधेहि। णं सच्चं जेव्व मंतेदि तादो 'जइ वीणं वादअन्तो अवहरेदि मं वच्छराओ तदो अवस्सं बन्धणादो मुंचेमि'त्ति।

(काञ्चनमाले, कथय कथय। ननु सत्यमेव मन्त्रयते तातो 'यदि वीणां वादयन्नपहरति मां वत्सराजस्ततोऽवश्यं बन्धनान्मुञ्चामी'ति।)

काञ्चनमाला—भट्टिदारिए, सच्चं। तधा करेहि जधा वच्छराअस्स अवस्सं बहुमदा होसि।

(भर्तृदारिके, सत्यम्। तथा कुरु यथा वत्सराजस्यावश्यं बहुमता भवसि।)

राजा—निष्पादितमेव काञ्चनमालया यत्तदस्माभिरभिलषितम्।

आरण्यका—जइ एव्वं ता आदरेण वादइस्सं।

(यद्येवं तदादरेण वादयिष्यामि।)

(गायन्ती वादयति।)

घणवन्धणसंरुद्धं गअणं दट्ठूण माणसं एउं।
अहिलसइ राअहंसो दइअं घेऊण अप्पणो वसइं॥८॥

(घनबन्धनसंरुद्धं गगनं दृष्ट्वा मानसमेतुम्।
अभिलषति राजहंसो दयितां गृहीत्वात्मनो वसतिम्॥)

(विदूषको निद्रां नाटयति।)

मनोरमा—(हस्तेन चालयन्ती।) वसन्तअ, पेक्ख पेक्ख। पिअसही मे णच्चदि।

(वसन्तक, पश्य पश्य। प्रियसखी मे नृत्यति।)

विदूषकः—(सरोषम्।) दासीए सुदे, तुमं वि ण देसि सुविदुं। जदप्पहुदि पिअवअस्सेण आरण्णिआ दिट्ठा तदप्पहुदि तेण सह मए [1]रत्तिदिवं णिद्दा ण दिट्ठा। ता अण्णदो णिक्कमिअ सुविस्सं।

(दास्याः सुते, त्वमपि न ददासि स्वप्तुम्। यदाप्रभृति प्रियवयस्येनारण्यका दृष्टा तदाप्रभृति तेन सह मया रात्रिंदिवं निद्रा न दृष्टा। तदन्यतो निष्क्रम्य स्वप्स्यामि।) (निष्क्रम्य शेते।)

(आरण्यका पुनर्गायति।)

अहिणवराआक्खित्ता महुअरिआ वामएण कामेण।
उत्तम्मइ पत्थन्ती दट्ठुं पिअदंसणं दइअं॥ ९॥
(अभिनवरागाक्षिप्ता मधुकरिका वामकेन कामेन।
उत्ताम्यति प्रार्थयमाना द्रष्टुं प्रियदर्शनं दयितम्॥)

राजा—(तत्क्षणं श्रुत्वा सहसोपसृत्य।) साधु राजपुत्रि साधु। अहो गीतमहो वादित्रम्। तथा हि,

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धाधुना
विस्पष्टो द्रुतमध्यलम्बितपरिच्छिन्नस्त्रिधायं लयः।
गोपुच्छप्रमुखाः क्रमेण यतयास्तिस्रोऽपि संपादिता-
स्तत्त्वौघानुगताश्च वाद्यविधयः सम्यक् त्रयो दर्शिताः॥१०

आरण्यका—(वीणां परित्यज्यासनादुत्थाय राजानं साभिलाषं पश्यन्ती।) उवज्झाअ, पणमामि।

1. G. दिवारत्तं.

(उपाध्याय, प्रणमामि ।)

राजा—(सस्मितम् ।) यदहमिच्छामि तत्ते भूयात् ।

काञ्चनमाला—(आरण्यकाया आसनं निर्दिश्य ।) इध ज्जेव्व उवविसदु उवज्झाओ । (इहैवोपविशतूपाध्यायः ।)

राजा—(उपविश्य ।) राजपुत्री केदानीमुपविशतु ।

काञ्चनमाला—(सस्मितम् ।) इदाणिं एव्व भट्टिदारिआ विज्जामाणेण परितोसिदा तुम्हेहिं । ता अरिहदि ज्जेव्व एसा उवज्झाअपीढिआए ।

(इदानीमेव भर्तृदारिका विद्यामानेन परितोषिता युष्माभिः । तदर्हत्येवैषोपाध्यायपीठिकायाम् ।)

राजा—उपविशत्वर्हेयमर्धासनस्य । राजपुत्रि, स्थीयताम् ।

(आरण्यका काञ्चनमालां पश्यति ।)

काञ्चनमाला—(सस्मितम् ।) भट्टिदारिए, उवविस । को एत्थ दोसो । सिस्सविसेसा क्खु तुमं ।

(भर्तृदारिके, उपविश । कोऽत्र दोषः । शिष्यविशेषा खलु त्वम् ।)

(आरण्यका सलज्जमुपविशति ।)

वासवदत्ता—(सलज्जम् ।) भअवदीए अहिअं कप्पिदं कव्वं । ण हु अहं तस्सिं काले एक्कासणे अज्जउत्तेण सह उवट्ठिदा ।

(भगवत्याधिकं कल्पितं काव्यम् । न खल्वहं तस्मिन्काल एकासन आर्यपुत्रेण सहोपस्थिता ।)

राजा—राजपुत्रि, पुनः श्रोतुमिच्छामि । वादय वीणाम् ।

आरण्यका—(सस्मितम् ।) कञ्चणमाले, चिरं खु मम वादअन्तीए परिस्समो जादो । इदाणिं णिस्सहाइं अङ्गाइं । ता ण सक्कुणोमि वादइदुं ।

(काञ्चमाले, चिरं खलु मम वादयन्त्याः परिश्रमो जातः । इदानीं निःसहान्यङ्गानि । तन्न शक्नोमि वादयितुम् ।)

काञ्चनमाला—उवज्झाअ, सुट्ठु परिस्सन्ता भट्टिदारिआ । कवोलतलबद्धसेअलवाए पेक्ख से वेवन्ति अग्गहत्था । ता समस्सत्था भोदु मुहुत्तअं ।

(उपाध्याय, सुष्ठु परिश्रान्ता भर्तृदारिका । कपोलतलबद्धस्वेदलवायाः पश्यास्या वेपेते अग्रहस्तौ । तत्समाश्वस्ता भवतु मुहूर्तम् ।)

राजा—काञ्चनमाले, युक्तमभिहितम् । (हस्तेन ग्रहीतुमिच्छति।)

(आरण्यका हस्तमपसारयति ।)

वासवदत्ता—(सासूयम् ।) भवअदि, अहिअं एदं पि तुए किदं । ण हु अहं कंचणमालाकव्वेण वंचइदव्वा ।

(भगवति, अधिकमेतदपि त्वया कृतम् । न खल्वहं काञ्चनमालाकाव्येन वञ्चयितव्या ।)

साङ्कृत्यायनी—(विहस्य ।) आयुष्मति, ईदृशमेव काव्यं भविष्यति ।

आरण्यका—(सरोषमिव ।) अवेहि कंचणमाले, अवेहि । ण मे बहुमदासि ।

(अपेहि काञ्चनमाले, अपेहि । न मे बहुमतासि ।)

काञ्चनमाला—(सस्मितम्।) जइ अहं चिट्ठन्ती ण बहुमदा ता एसा गच्छामि। (यद्यहं तिष्ठन्ती न बहुमता तदेषा गच्छामि।)

आरण्यका—(ससंभ्रमम्।) कंचणमाले, चिट्ठ चिट्ठ। अअं से अग्गहत्थो समप्पिदो।

(काञ्चनमाले, तिष्ठ तिष्ठ। अयमस्याग्रहस्तः समर्पितः।)

(इति निष्क्रान्ता।)

राजा—(आरण्यकाया हस्तं गृहीत्वा।)

सद्योऽवश्यायविन्दुव्यतिकरशिशिरः किं भवेत्पद्मकोशो
ह्लादित्वं नास्य मन्ये सदृशमिदमुषस्येव वीतातपस्य।
मुञ्चन्त्येते हिमौघं नखरजनिकराः पञ्च किं सोऽपि दाही
ज्ञातं स्वेदापदेशादविरतममृतं स्यन्दते व्यक्तमेतत्॥११॥

अपि च।

एतेन बालविद्रुमपल्लवशोभापहारदक्षेण।
हृदये मम त्वयायं न्यस्तो रागः स्वहस्तेन॥१२॥

आरण्यका—(स्पर्शविशेषं नाटयन्ती, आत्मगतम्।) हद्धी हद्धी। एदं मणोरमं परिसन्तीए अणत्थं जेव्व मे अङ्गाइं करेन्ति।
(हा धिक् हा धिक्। एतां मनोरमां स्पृशन्त्या अनर्थमेव मेऽङ्गानि कुर्वन्ति।)

वासवदत्ता—(सहसोत्थाय।) भअवदि, पेक्ख तुमं। अहं उण अलिअं ण पोरेमि पेक्खिदुं।
(भगवति, पश्य त्वम्। अहं पुनरलीकं न पारयामि प्रेक्षितुम्।)

साङ्कृत्यायनी—राजपुत्रि, धर्मशास्त्रविहित एष गान्धर्वो विवाहः। किमत्र लज्जास्थानम्। प्रेक्षणीयकमिदम्। तन्न युक्तमस्थाने रसभङ्गं कृत्वा गन्तुम्।

(वासवदत्ता परिक्रामति।)

इन्दीवरिका—(विलोक्य।) भट्टिणि, वसन्तओ चित्तसाला-
दुवारे पसुत्तो चिट्ठदि। (भट्टिनि, वसन्तकश्चित्रशाला-
द्वारे प्रसुप्तस्तिष्ठति।)

वासवदत्ता—(निरूप्य।) वसन्तओ जेव्व एसो। (विचिन्त्य।)
रण्णा वि एत्थ होदव्वं। ता वोधाविअ पुच्छिस्सं दाव
णं।

(वसन्तक एवैषः। राज्ञाप्यत्र भवितव्यम्। तद्बोधयित्वा प्रक्ष्या-
मि तावदेनम्।) (प्रबोधयति।)

विदूषकः—(निद्राजडमुत्थाय सहसा विलोक्य।) मणोरमे,
किं णच्चिअ आअदो पिअवअस्सो। अध वा णच्चदि
जेव्व।

(मनोरमे, किं नर्तित्वागतः प्रियवयस्यः। अथवा नृत्यत्येव।)

वासवदत्ता—(सविषादम्।) कधं अज्जउत्तो णच्चदि। मणो-
रमा दाणिं कहिं।

(कथमार्यपुत्रो नृत्यति। मनोरमेदानीं कुत्र।)

विदूषकः—एसा चित्तसालाए चिट्ठदि।

(एषा चित्रशालायां तिष्ठति।)

मनोरमा—(सभयमात्मगतम्।) कधं अण्णधा जेव्व हिअए
कदुअ देवीए मन्तिदं। एदेण वि मुक्खबडुएण अण्णधा
जेव्व बुद्धिअ सव्वं आउलीकिदं।

(कथमन्यथैव हृदये कृत्वा देव्या मन्त्रितम्। एतेनापि मूर्खब-
टुकेनान्यथैव बुद्ध्वा सर्वमाकुलीकृतम्।)

The King throws great credit on the character of Manorama. She is an ingenuous lady.

वासवदत्ता—(सरोषं हसन्ती।) साहु मणोरमे साहु। सोहणं तुए णच्चिदं।

(साधु मनोरमे साधु। शोभनं त्वया नर्तितम्।) antithesis.

मनोरमा—(सभयं कम्पमाना पादयोर्निपत्य।) भट्टिणि, ण हु अहं एत्थ अवरज्झामि। एदेण खु हदासेण वलादो अलंकरणाइं गेण्हिअ दुवारट्ठिदेण इध णिरुद्धा। ण उण मह अक्कंदंतीए सद्दो मुक्खणिग्घोसन्तारिदो केण वि सुदो।

(भट्टिनि, न स्वल्वहमत्रापराध्यामि। एतेन खलु हताशेन बलादलंकरणानि गृहीत्वा द्वारस्थितेनेह निरुद्धा। न पुनर्ममाक्रन्दन्त्या शब्दो मूर्खनिर्घोषान्तरितः केनापि श्रुतः।)

वासवदत्ता—हञ्जे उट्ठेहि। जाणिदं सव्वं। वसन्तओ क्खु आरण्णिआवुत्तन्तणाडए सुत्तधारो।

(हञ्जे उत्तिष्ठ। ज्ञातं सर्वम्। वसन्तकः खल्वारण्यकावृत्तान्तनाटके सूत्रधारः।)

विदूषकः—सअं जेव्व चिन्तेहि। कहिं आरण्णिआ कहिं वसन्तओ त्ति।

(स्वयमेव चिन्तय। कुत्रारण्यका कुत्र वसन्तक इति।)

वासवदत्ता—मणोरमे, सुगहीदं कदुअ णं आअच्छ, जाव पेक्खणीअं से पेक्खह्मि।

(मनोरमे, सुगृहीतं कृत्वैनमागच्छ, यावत्प्रेक्षणीयमस्य पश्यामि।)

मनोरमा—(स्वगतम्।) इदाणिं [1]समस्सासिदह्मि। (विदूषकं करे

I. V. समस्सत्त॰

The Queen is gifted with sarcasm and is ...

बध्नाति । प्रकाशम्) हदास, दाणिं अणुभव अत्तणो दुण्णअस्स फलं ।

(इदानीं समाश्वासितास्मि । हताश, इदानीमनुभवात्मनो दुर्नयस्य फलम् ।)

वासवदत्ता—(ससंभ्रममुपसृत्य ।) अज्जउत्त, पडिहदं एदं अमङ्गलं । (इति पादयोर्नीलोत्पलदामापनयन्ती सोत्प्रासम् ।) मरिसदु अज्जउत्तो जं मणोरमत्ति कदुअ णीलुप्पलदामएण बन्धाविदोसि ।

(आर्यपुत्र, प्रतिहतमेतदमङ्गलम्। मर्षयत्वार्यपुत्रो यन्मनोरमेति कृत्वा नीलोत्पलदामकेन बन्धितोऽसि ।)

राजा—(सहसोत्थाय विदूषकं मनोरमां च दृष्ट्वात्मगतम् ।) कथं विज्ञातोऽस्मि देव्या । (वैलक्ष्यं नाटयति ।)

साङ्कृत्यायनी—(सर्वानवलोक्य सस्मितम् ।) कथमन्यदेवेदं प्रेक्षणीयकं संवृत्तम् । अभूमिरियमस्मद्विधानाम् ।

(इति निष्क्रान्ता ।)

राजा—(स्वगतम् ।) अपूर्वोऽयं कोपप्रकारः । दुर्लभमत्रानुनयं पश्यामि । (विचिन्त्य ।) एवं तावत्करिष्ये । (प्रकाशम् ।) देवि, त्यज्यतां कोपः ।

वासवदत्ता—अज्जउत्त । को एत्थ कुविदो ।
(आर्यपुत्र कोऽत्र कुपितः ।)

राजा—कथं न कुपितासि ।

स्निग्धं यद्यपि वीक्षितं नयनयोस्ताम्रा तथापि द्युति-
र्माधुर्येऽपि सति स्खलत्यनुपदं ते गद्गदा वागियम्।
निश्वासा नियता अपि स्तनभरोत्कम्पेन संलक्षिताः
कोपस्ते प्रकटप्रयत्नविधृतोऽप्येष स्फुटं लक्ष्यते ॥१३॥

(पादयोर्निपत्य।) प्रिये, प्रसीद प्रसीद।

वासवदत्ता—आरण्णिए, तुमं कुविदत्ति संभावअन्तो अज्ज-
उत्तो 'पिए पसीद'त्ति पसादअदि। ता उवसप्प।
(आरण्यके, त्वं कुपितेति संभावयन्नार्यपुत्रः 'प्रिये प्रसीदे'ति
प्रसादयति। तदुपसर्प।)

(इति हस्तेनाकर्षयति।)

आरण्यका—(सभयम्।) भट्टिणि, ण हु अहं किंपि जाणामि।
(भट्टिनि, न खल्वहं किमपि जानामि।)

वासवदत्ता—आरण्णिए, तुमं कहं [1]णं आणासि। इदाणिं दे
सिक्खावेमि। इन्दीवरिए, गेण्ह [2]एदं।
(आरण्यके, त्वं कथं न जानासि। इदानीं ते शिक्षयामि।
इन्दीवरिके, गृहाणैनाम्।)

विदूषकः—होदि, अज्ज कोमुदीमहूसवे तुह चित्तं अवहरिदुं
वअस्सेण पेक्खणीअं [3]अणुट्ठिदं।
(भवति, अद्य कौमुदीमहोत्सवे तव चित्तमपहर्तुं वयस्येन प्रेक्ष-
णीयमनुष्ठितम्।)

वासवदत्ता—एदं तुह्माणं दुण्णअं पेक्खिअ हासो मे जाअदि।
(एतं युष्माकं दुर्नयं प्रेक्ष्य हासो मे जायते।)

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1. Not in V. 2. J. णं. 3. G. °चिट्ठिदं.

राजा—देवि, अलमन्यथा विकल्पितेन । पश्य ।

भ्रूभङ्गैः क्रियते ललाटशशिनः कस्मात्कलङ्को मुधा
वाताकम्पितबन्धुजीवसमतां नीतोऽधरः किं स्फुरन् ।
मध्यश्चाधिककम्पितस्तनभरेणायं पुनः खिद्यते
कोपं मुञ्च तवैव चित्तहरणायैतन्मया क्रीडितम् ॥ १४ ॥

देवि, प्रसीद प्रसीद । (इति पादयोः पतति ।)

वासवदत्ता—हञ्जे, णिवुत्तं पेक्खणअं । ता एहि । अब्भन्तरं जेव्व पविसह्म ।

(हञ्जे, निवृत्तं प्रेक्षणकम् । तदेहि । अभ्यन्तरमेव प्रविशावः ।)

राजा—(विलोक्य ।) कथमकृत्वैव प्रसादं गता देवी ।

स्वेदाम्भःकणभिन्नभीषणतरभ्रूभङ्गमेकं रुषा
त्रासेनापरमुत्प्लुतोत्प्लुतमृगव्यालोलनेत्रोत्पलम् ।
उत्पश्यन्नहमग्रतो मुखमिदं देव्याः प्रियायास्तथा
भीतश्चोत्सुकमानसश्च महति क्षिप्तोऽस्म्यहं संकटे ॥१५॥

तद्यावदिदानीं शयनीयं गत्वा देव्याः प्रसादनोपायं चिन्तयामि ।

(इति निष्क्रान्ताः सर्वे ।)

इति तृतीयोऽङ्कः ।

चतुर्थोऽङ्कः ।

(ततः प्रविशति मनोरमा ।)

मनोरमा—(सोद्वेगम् ।) अहो दीहरोसदा देवीए । कधं एत्तिअं कालं बद्धाए पिअसहीए आरण्णिआए उवरि अणुकम्पं ण गेण्हइ । (सास्रम् ।) सा तवस्सिणी अत्तणो बन्धणस्स किलेसेण तधा ण संतप्पदि जधा भट्टिणो दंसणणिरासदाए। ईरिसं च से दुक्खं, जेण अज्ज ज्जेव्व अत्ताणं वावादअन्ती मए कधं वि णिवारिदा । 'एदं वुत्तन्तं भट्टिणो णिवेदेहि' त्ति वसन्तअं भणिअ आअदम्हि ।

(अहो दीर्घरोषता देव्याः । कथमेतावन्तं कालं बद्धायाः प्रियसख्या आरण्यकाया उपर्यनुकम्पां न गृह्णाति । सा तपस्विन्यात्मनो बन्धनस्य क्लेशेन तथा न संतप्यते, यथा भर्तुर्दर्शननिराशतया । ईदृशं चास्या दुःखं, येनाद्यैवात्मानं व्यापादयन्ती मया कथमपि निवारिता । 'एतं वृत्तान्तं भर्त्रे निवेदये'ति वसन्तकं भणित्वागतास्मि ।)

(ततः प्रविशति काञ्चनमाला ।)

काञ्चनमाला—कधं अण्णेसन्तीए वि मए भअवदी सङ्किच्चाअणी ण दिट्ठा । (विलोक्य ।) ता एदं पि दाव मणोरमं पुच्छिस्सं । (उपसृत्य ।) मणोरमे, अवि जाणासि कहिं भअवदी सङ्किच्चाअणि त्ति ।

(कथमन्विष्यन्त्यापि मया भगवती साङ्कृत्यायनी न दृष्टा ! तदेतामपि तावन्मनोरमां प्रक्ष्यामि । मनोरमे, अपि जानासि

कुत्र भगवती साङ्कृत्यायनीति ।

मनोरमा—(विलोक्याश्रूणि प्रमृज्य ।) हला कञ्चणमाले,दिट्ठा । किं उण ताए पओअणं ।

(हला काञ्चनमाले, दृष्टा । किं पुनस्तया प्रयोजनम् ।)

काञ्चनमाला—मणोरमे, अज्ज देवीए अङ्गारवदीए लेहो पेसिदो । तस्सिं वाइदे बप्फपुण्णणअणा दिढं संतप्पिदुं आरद्धा देवी । ता विणोदणणिमित्तं ताए भअवदिं अण्णेसामि ।

Vasavadatta's mother (मनोरमे, अद्य देव्याङ्गारवत्या लेखः प्रेषितः । तस्मिन्वाचिते वाष्पपूर्णनयना दृढं संतप्तुमारब्धा देवी । तद्विनोदननिमित्तं तस्या भगवतीमन्विष्यामि ।)

मनोरमा—हला किं उण तस्सिं लेहे आलिहिदं ।

(हला, किं पुनस्तस्मिंल्लेख आलिखितम् ।)

काञ्चनमाला—"जा मम भइणिआ सा तुह जणणी एव्व । ताए भत्ता दिढवम्मा तादो दे । ता तुह किं एदं आअक्खिदव्वं । तस्स समहिओ[1] संवच्छरो कलिङ्गहदएण बद्धस्स । ता ण जुत्तं एदं उत्तंतं अणिट्ठं सुणिअ समीवट्ठिदस्स समत्थस्स भत्तुणो दे एव्वं उदासणित्तणं ओलम्बिदुं" त्ति ।

(या मम भगिनी सा तव जनन्येव । तस्या भर्ता दृढवर्मा तातस्ते । तत्तव किमेतदाख्यातव्यम् । तस्य समधिकः संवत्सरः कलिङ्गहतकेन बद्धस्य । तन्न युक्तमेतं वृत्तान्तमनिष्टं श्रुत्वा समीपस्थितस्य समर्थस्य भर्तुस्त एवमुदासीनत्वमवल-

1 G. हिअं...च्छरं.

म्वितुमिति ।)

मनोरमा—हला कञ्चणमाले, जदा दाव अअं वुत्तंतो भट्टिणीए ण केण वि वाइदव्वो त्ति भट्टिणा आणत्तं, ता केण उण दाणिं सो लेहो सुणाविदो ।

(हला काञ्चनमाले, यदा तावदयं वृत्तान्तो भट्टिन्यै न केनापि वाचयितव्य इति भर्त्राज्ञप्तम्, तत्केन पुनरिदानीं स लेखः श्रावितः ।)

काञ्चनमाला—अणुवाइअ तुण्हींभूदाए मह हत्थादो गेण्हिअ सअं जेव्व भट्टिणीए वाइदो ।

(अनुवाच्य तूष्णींभूताया मम हस्ताद्गृहीत्वा स्वयमेव भट्टिन्या वाचितः ।)

मनोरमा—तेण गच्छ तुमं । एसा खु देवी ताए जेव्व सह दन्तवलहीए चिट्ठदि ।

(तेन गच्छ त्वम् । एषा खलु देवी तयैव सह दन्तवलभ्यां तिष्ठति ।)

काञ्चनमाला—तेण हि भट्टिणीसआसं गमिस्सं ।

(तेन हि भट्टिनीसकाशं गमिष्यामि ।)

[इति निष्क्रान्ता ।]

मनोरमा—चिरं खु मे आरण्णिआसआसादो आअदाए । दिढं च णिव्विण्णा सा तवस्सिणी अत्तणो जीविदेण । कदाइ अच्चाहिदं भवे । ता तहिं जेव्व गच्छामि ।

(चिरं खलु मे आरण्यकासकाशादागतायाः । दृढं च निर्विण्णा सा तपस्विन्यात्मनो जीवितेन । कदाचिदत्याहितं भवेत् । तत्त-

ह्नैव गच्छामि ।)

[इति निष्क्रान्ता]

इति प्रवेशकः ।

(ततः प्रविशति सोद्वेगासनस्था वासवदत्ता, साङ्कृत्यायनी, विभवतश्च परिवारः ।

साङ्कृत्यायनी—राजपुत्रि, अलमुद्वेगेन । नेदृशो वत्सराजः। कथमित्थंगतमपि भवत्या मातृष्वसृपतिं विज्ञाय वत्सराजो निश्चिन्तं स्थास्यति ।

वासवदत्ता—(सास्रम् ।) भअवदि, अदिउज्जुआ दाणिं तुमं । जस्स मए ण कज्जं, तस्स ममकेरएण किं कज्जं । अज्जुआए जुत्तं मम एदं आलिहिदुं । सा उण ण आणादि अज्ज[1] तारिसी ण वासवदत्त त्ति । तुह उण एसो आरण्णिआए उत्तंतो पच्चक्खो । ता कधं एदं भणासि ।

(भगवति, अतिऋजुकेदानीं त्वम् । यस्य मया न कार्यं तस्य मदीयेन किं कार्यम् । आर्याया युक्तं तु ममैतदालिखितम् । सा पुनर्न जानात्यद्य तादृशी न वासवदत्तेति । तव पुनरेष आरण्यकायाः वृत्तान्तः प्रत्यक्षः । तत्कथमेतद्भणासि ।)

साङ्कृत्यायनी—यत एव मे प्रत्यक्षस्तत एव ब्रवीमि । तेन ननु कौमुदीमहोत्सवे त्वां हासयितुं तथा क्रीडितम् ।

वासवदत्ता—भअवदि, एदं एत्थ सच्चं । तधा हासिदम्हि जेण भअवदीए पुरदो लज्जाए कधं पि चिट्ठामि । ता किं

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1. G. अज्ज वि.

तक्केरआए कहाए । णं एदेण जेव्व पक्खवादेण एत्तिअं भूमिं णीदम्हि ।

(भगवति, एतदत्र सत्यम् । तथा ह्यासितास्मि, येन भगवत्याः पुरतो लज्जया कथमपि तिष्ठामि । तत्किं तदीयया कथया । अन्वेतेनैव पक्षपातेनैतावतीं भूमिं नीतास्मि ।)

(इति रोदिति ।)

साङ्कृत्यायनी—अलं राजपुत्रि, रुदितेन । नेदृशो वत्सराजः । (विलोक्य ।) अथवा प्राप्त एवायं यस्ते मन्युप्रमार्जनं करोति ।

वासवदत्ता—मणोरहा दाणिं एदे भअवदीए ।

(मनोरथा इदानीमेते भगवत्याः ।)

(ततः प्रविशति राजा विदूषकश्च ।)

राजा—वयस्य, क इदानीमभ्युपायः प्रियां मोचयितुम् ।

विदूषकः—भो वअस्स, मुंच विसादं । अहं दे उवाअं कहइस्सं ।

(भो वयस्य, मुञ्च विषादम् । अहं त उपायं कथयिष्यामि ।)

राजा—(सहर्षम् ।) वयस्य, त्वरिततरमभिधीयताम् ।

विदूषकः—भो, तुमं दाव अणेअसमरसंघट्टप्पहावबाहुसाली पुणो वि अणेअगअतुरअपाइक्क[1] दुव्विसहबलसमुदिदो । ता सव्वबलसंदोहेण अन्तेउरं सुपीडिदं कदुअ दाणिं जेव्व आरण्णिअं मोआवेहि[2] ।

(भोः, त्वं तावदनेकसमरसंघट्टप्रभावबाहुशाली पुनरप्यनेकगजतु-

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1. V. °पआइ°. G. °पआइक्क°. 2. G मोचावेहि.

रगपदातिसुविंषह्यबलसमुदितः । तत्सर्वबलसंदोहेनान्तःपुरं सुपीडितं कृत्वेदानीमेवारण्यकां मोचय ।)

राजा—वयस्य, अशक्यमुपदिष्टम् ।

विदूषकः—किं एत्थ असक्कं । जदो दाव कुज्जवामणवुड्ढकञ्चुइवज्जिदो मणुस्सो अवरो णत्थि तहिं ।

(किमत्राशक्यम् । यतस्तावत्कुब्जवामनवृद्धकञ्चुकिवर्जितो मनुष्योऽपरो नास्ति तत्र ।)

राजा—(सावज्ञम ।) मूर्ख, किमसंबद्धं प्रलपसि । देव्याः प्रसादं मुक्त्वा नान्यस्तस्या मोक्षणाभ्युपायः । तत्कथय कथं देवीं प्रसादयामि ।

विदूषकः—भो मासोववासं कदुअ जीविदं धारेहि । एव्वं देवी चण्डी पसीदिस्सदि ।

(भोः, मासोपवासं कृत्वा जीवितं धारय । एवं देवी चण्डी प्रसत्स्यति ।)

राजा—(विहस्य ।) अलं परिहासेन । कथय कथं देवीं प्रसादयामि ।

धृष्टः किं पुरतोऽवरुध्य विहसन्गृह्णामि कण्ठे प्रियां
किं वा चाटुशतप्रपञ्चरचनाप्रीतां करिष्यामि ताम् ।
किं तिष्ठामि कृताञ्जलिर्निपतितो देव्याः पुरः पादयोः
सत्यं सत्यमहो न वेद्म्यनुनयो देव्याः कथं स्यादिति ॥१॥

विदूषकः—भो गच्छ तुमं । अहं उण दाणिं एव्व बन्धणादो कधं वि परिब्भंसिअ आअदोम्हि । ता ण गमिस्सं ।

(भोः, गच्छ त्वम्। अहं पुनरिदानीमेव बन्धनात्कथमपि परिभ्रष्टागतोऽस्मि। तत्र गमिष्यामि।)

राजा—(विहस्य, कण्ठे गृहीत्वा बलान्निवर्तयति।) मूर्ख, आगम्यतामागम्यताम्। (परिक्रम्यावलोक्य च।) इयं देवी दन्तवलभीमध्यमध्यास्ते। यावदुपसर्पामि। (सलज्जमुपसर्पति।)

(वासवदत्ता सखेदमासनादुत्तिष्ठति।)

राजा—

किं मुक्तमासनमलं मयि संभ्रमेण
नोत्थातुमित्थमुचितं मम तान्तमध्ये।
दृष्टिप्रसादविधिमात्रहृतो जनोऽय-
मत्यादरेण किमिति क्रियते विलक्षः॥ २॥

वासवदत्ता—(मुखं निरूप्य।) अज्जउत्त, विलक्खो दाणिं तुमं होसि।

(आर्यपुत्र विलक्ष इदानीं त्वं भवसि।)

राजा—प्रिये, सत्यमहं विलक्षः। यत्प्रत्यक्षदृष्टापराधोऽपि भवतीं प्रसादयितुं व्यवसितोऽस्मि।

साङ्कृत्यायनी—(आसनं निर्दिश्य।) महाराज, क्रियतामासनपरिग्रहः।

राजा—(आसनं निर्दिश्य।) [1]इतो देव्युपविशतु।

(वासवदत्ता भूमावुपविशति।)

राजा—आः, कथं भूमावुपविष्टा देवी। अहमप्यत्रैवोपविशामि।

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1 G. इत इतो.

(इति भूमावुपविश्य, कृताञ्जलिः।) प्रिये, प्रसीद प्रसीद।
किमेवं प्रणतेऽपि मयि गम्भीरतरं कोपमुद्वहसि।

भ्रूभङ्गं न करोषि रोदिषि मुहुर्मुग्धेक्षणे केवलं
नातिप्रस्फुरिताधरानवरतं निःश्वासमेवोज्झसि।
वाचं नापि ददासि तिष्ठसि परं प्रध्याननम्रानना
कोपस्ते स्तिमितो निपीडयति मां गूढप्रहारोपमः॥३

प्रिये, प्रसीद प्रसीद। (इति पादयोः पतति।)

वासवदत्ता—आदिसुहिदो णं सि। किं दाणिं दुक्खिदं जणं विआरेसि। उट्ठेहि। को एत्थ कुविदो।
(अतिसुखितो नन्वसि। किमिदानीं दुःखितं जनं विचारयसि। उत्तिष्ठ। कोऽत्र कुपितः।)

साङ्कृत्यायनी—उत्तिष्ठ। महाराज, किमनेन। अन्यदेव तावदुद्वेगकारणमस्याः।

राजा—(ससंभ्रमम्।) भगवति, किमन्यत्।

(साङ्कृत्यायनी कर्णे कथयति।)

राजा—(विहस्य।) यद्येवमलमुद्वेगेन। मयापि ज्ञातम्। सिद्ध एवास्मिन्प्रयोजने, देवीं[1] दिष्ट्या वर्धयिष्यामीति नोक्तम्। अन्यथा कथमहं दृढवर्मवृत्तान्ते विश्रब्धस्तिष्ठामि। तत्कतिपयान्यहानि तद्वार्तया आगतायाः। इदं च तत्र वर्तते।

अस्मद्बलैर्विजयसेनपुरःसरैस्तै-
राक्रान्तबाह्यविषयो विहतप्रतापः।

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१ G. देवीं तु.

दुर्गं कलिङ्गहतकः सहसा प्रविश्य
प्राकारमात्रशरणोऽशरणः कृतोऽसौ ॥४॥

तदवस्थं च तं,

निर्दिष्टाक्रान्तमन्दं प्रतिदिनमविरमद्वीरदासेरवृत्तं
सध्वंसं शीर्यमाणद्विपतुरगनरक्षीणनिःशेषसैन्यम्।
अद्य श्वो वा विमर्द्दे झटिति मम बलैः सर्वतस्तत्र दुर्गे
बद्धं युद्धे हतं वा भगवति न चिराच्छ्रोष्यसि त्वं कलिङ्गम्॥५

साङ्कृत्यायनी—राजपुत्रि, प्रथमतरमेव भवत्याः कथितं मया 'कथमप्रतिविधाय वत्सराजः स्थास्यती'ति।

वासवदत्ता— जइ एव्वं पिअं मे। (यद्येवं प्रियं मे।)

(प्रविश्य प्रतीहारी।)

प्रतीहारी—जेदु जेदु भट्टा। एसो क्खु विअअसेणो दिढवम्मकंचुइसहिदो हरिससमुप्फुल्ललोअणो पिअं णिवेदिदुकामो दुवारे चिट्ठदि।
(जयतु जयतु भर्ता। एष खलु विजयसेनो दृढवर्मकञ्चुकिसहितो हर्षसमुत्फुल्ललोचनः प्रियं निवेदयितुकामो द्वारे तिष्ठति।)

वासवदत्ता—(सस्मितम्।) भअवदि, तक्केमि[1] जधा परिदोसिदम्हि अज्जउत्तेण त्ति।
(भगवति, तर्कयामि यथा परितोषितास्म्यार्यपुत्रेणेति।)

साङ्कृत्यायनी—वत्सराजपक्षपातिनी खल्वहं न किंचिदपि ब्रवीमि।

राजा—शीघ्रं प्रवेशय तौ।

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1 J. G. जधा तक्केमि etc.

प्रतीहारी—तधा। (तथा।) (इति निष्क्रान्ता।)

(ततः प्रविशति विजयसेनः कञ्चुकी च।)

विजयसेनः—भोः कञ्चुकिन्, अद्य स्वामिपादा द्रष्टव्या इति यत्सत्यमनुपमं कमपि सुखातिशयमनुभवामि।

कञ्चुकी—विजयसेन, अवितथमेतत्। पश्य।

सुखनिर्भरोऽन्यथापि स्वामिनमवलोक्य भवति भृत्यजनः।
किं पुनररिबलविघटननिर्व्यूढप्रभुनियोगभरः॥ ६॥

उभौ—(उपसृत्य।) जयतु जयतु स्वामी।

(राजा उभावपि परिष्वजते।)

कञ्चुकी—देव, दिष्ट्या वर्धसे।

[1]हत्वा कलिङ्गहतकं ह्यस्मत्स्वामी निवेशितो राज्ये।
देवस्य समादेशाद्रिपुजयिना विजयसेनेन॥ ७॥

वासवदत्ता—अइ भअवइ, अहिजाणासि एदं कञ्चुइणं।
(अयि भगवति, अभिजानास्येतं कञ्चुकिनम्।)

साङ्कृत्यायनी—कथं नाभिजानामि। ननु स एष यस्य हस्ते मातृष्वसा ते पत्रिकामनुप्रेषितवती।

राजा—साधु। विजयसेनेन महाव्यापारोऽनुष्ठितः।

(विजयसेनः पादयोः पतति।)

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1 G. reads the verse differently, viz.
हत्वा कलिङ्गहतकमस्मत्स्वामिनि निवेशिते राज्ये।
देवस्य समादेशोऽवस्थापितो विजयसेनेन॥

राजा—देवि, दिष्ट्या वर्धसे। प्रतिष्ठितो राज्ये दृढवर्मा।

वासवदत्ता—(सहर्षम्।) अणुग्गहिदाम्हि। (अनुगृहीतास्मि।)

विदूषकः—ईरिसे अब्भुदए अस्सिं राअउले एदं करणिज्जं। (राजानं निर्दिश्य वीणावादनं नाटयन्।) गुरुपूआ। (आत्मनो यज्ञोपवीतं दर्शयन्।) बम्हणस्स सक्कारो। (आरण्यकां सूचयन्।) सव्वबन्धणमोक्खो त्ति।

(ईदृशेऽभ्युदयेऽस्मिन्राजकुल एतत्करणीयम्। गुरुपूजा। ब्राह्मणस्य सत्कारः। सर्वबन्धनमोक्ष इति।)

राजा—(वासवदत्तामपवार्य छोटिकां ददत्।) साधु वयस्य, साधु।

विदूषकः—भोदि, कधं तुमं ण किं पि एत्थ समादिससि।

भवति, कथं त्वं न किमप्यत्र समादिशसि।

वासवदत्ता—(साङ्कृत्यायनीमवलोक्य, सस्मितम्।) मोइदा क्खु हदासेण आरण्णिआ।

(मोचिता खलु हताशेनारण्यका।)

साङ्कृत्यायनी—किं वा तपस्विन्यानया बद्धया।

वासवदत्ता—जधा भअवदीए रोअदि।

(यथा भगवत्यै रोचते।)

साङ्कृत्यायनी—यद्येवमहमेव गत्वा तां मोचयिष्यामि।

(इति निष्क्रान्ता।)

कञ्चुकी—इदमपरं संदिष्टं महाराजेन दृढवर्मणा—"त्वत्प्रसादात्सर्वमेव यथाभिलषितं संपन्नम्। तदेते प्राणास्त्व-

दीयाः । यथेष्टमिमान्विनियोक्तुं त्वमेव प्रमाणम्[1] ।"

(राजा सलज्जमधोमुखस्तिष्ठति ।)

विजयसेनः—देव, न शक्यमेव देवं प्रति प्रीतिविशेषं दृढवर्मणः कथयितुम् ।

कञ्चुकी—'यद्यपि तुभ्यं प्रतिपादितायाः प्रियदर्शिकाया अस्मद्दुहितुः परिभ्रंशान्न मे संबन्धो जात इति दुःखमासीत्तथापि वासवदत्तायाः परिणेत्रापि त्वया तदपनीतमेव' ।

वासवदत्ता—(सास्रम् ।) अज्ज कंचुई, कधं मे भइणी परिभट्ठा ।
(आर्य कञ्चुकिन्, कथं मे भगिनी परिभ्रष्टा ।)

कञ्चुकी—राजपुत्रि, तस्मिन्कलिङ्गहतकावस्कन्दे विद्रुतेष्वितस्ततोऽन्तःपुरजनेषु, दिष्ट्या दृष्टामिदानीं न युक्तमत्र स्थातुमिति तामहं गृहीत्वा वत्सराजान्तिकं प्रस्थितः । ततः संचिन्त्य तां विन्ध्यकेतोर्हस्ते निक्षिप्य निर्गतोऽस्मि । यावत्प्रतीपमागच्छामि तावत्कैरपि तत्स्थानं सह विन्ध्यकेतुना स्मर्तव्यतां नीतम् ।

राजा—(सस्मितम् ।) विजयसेन, किं कथयसि ।

कञ्चुकी—तत्र चान्विष्यता मया न प्राप्ता । तदाप्रभृति नाद्यापि विज्ञायते क्व वर्तत इति ।

(प्रविश्य मनोरमा ।)

मनोरमा—भट्टिणि, पाणसंसए वट्टदि सा तवस्सिणी ।

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1. G. °मिति.

(भट्टिनि, प्राणसंशये वर्तते सा तपस्विनी ।)

वासवदत्ता—(सास्रम् ।) किं उण तुमं पिअदंसणावुत्तन्तं जाणासि ।

(किं पुनस्त्वं प्रियदर्शनावृत्तान्तं जानासि ।)

मनोरमा—ण हु अहं पिअदंसणाउत्तन्तं जाणामि । एसा क्खु आरण्णआ कल्लव्ववदेसेण आणीदं विसं पाइअ पाणसंसए वट्टदित्ति एव्वं मए णिवेदिदं । ता परित्ताअदु भट्टिणी । (रुदती पादयोः पतति ।)

(न खल्वहं प्रियदर्शनावृत्तान्तं जानामि । एषा खल्वारण्यका कल्यव्यपदेशेनानीतं विषं पीत्वा प्राणसंशये वर्तत इत्येवं मया निवेदितम् । तत्परित्रायतां भट्टिनी ।

वासवदत्ता—(स्वगतम् ।) हद्धी हद्धी। पिअदंसणादुक्खं पि मे अन्तरिदं आरण्णिआवुत्तन्तेण । अदिदुज्जणो क्खु लोओ । कदाइ मं अण्णधा संभावइस्सदि । ता एदं एत्थ जुत्तं । (प्रकाशं ससंभ्रमम् ।) मणोरमे, लहु इध ज्जेव्व आणेहि तं । णाअलोआदो गहिदविसाविज्जो अज्जउत्तो एत्थ कुसलो ।

(हा धिक् हा धिक् । प्रियदर्शनादुःखमपि मेऽन्तरितमारण्यकावृत्तान्तेन । अतिदुर्जनः खलु लोकः । कदाचिन्मामन्यथा संभावयिष्यति। तदेतदत्र युक्तम् । मनोरमे, लघ्विहैवानय ताम् । नागलोकाद्गृहीतविषविद्य आर्यपुत्रोऽत्र कुशलः ।)

[निष्क्रान्ता मनोरमा ।]

(ततः प्रविशति मनोरमया धृता सविषवेगमात्मानं नाटयन्त्यारण्यका ।)

आरण्यका—हला मणोरमे, कीस दाणिं मं अन्धआरं पवेसेसि ।

(हला मनोरमे, कस्मादिदानीं मामन्धकारं प्रवेशयसि ।)

मनोरमा—(सविषादम् ।) हद्धी हद्धी । दिट्ठि वि से संकन्ता विसेणेव्व । (वासवदत्तां दृष्ट्वा ।) भट्टिणि, लहु परित्ताएहि लहु परित्ताएहि । गुरुईभूदं से विसं ।

(हा धिक् हा धिक् । दृष्टिरप्यस्याः संक्रान्ता विषेणैव । भट्टिनि, लघु परित्रायस्व लघु परित्रायस्व । गुरुभूतमस्या विषम् ।)

वासवदत्ता—(ससंभ्रमं राजानं हस्ते गृहीत्वा ।) अज्जउत्त, उट्ठेहि उट्ठेहि । लहु विवज्जदि क्खु एसा तवस्सिणी ।

(आर्यपुत्र, उत्तिष्ठोत्तिष्ठ । लघु विपद्यते खल्वेषा तपस्विनी ।)

[सर्वे पश्यन्ति ।]

कञ्चुकी—(विलोक्य ।) सुसदृशी खल्वियं मम राजपुत्र्याः प्रियदर्शनायाः । (वासवदत्तां निर्दिश्य ।) राजपुत्रि, कुत इयं कन्यका ।

वासवदत्ता—अज्ज, विंज्झकेदुणो दुहिदा । तं वावादिअ विअअसेणेण आणीदा ।

(आर्य, विन्ध्यकेतोर्दुहिता । तं व्यापाद्य विजयसेनेनानीता ।)

कञ्चुकी—कुतस्तस्य दुहिता । सैवेयं मम राजपुत्री । हा हतोऽस्मि मन्दभाग्यः । (इति निपत्य भूमावुत्थाय ।) राजपुत्रि, इयं सा प्रियदर्शिका भगिनी ते ।

वासवदत्ता—अज्जउत्त, परित्ताएहि परित्ताएहि । मम भइणी विवज्जइ ।

(आर्यपुत्र, परित्रायस्व परित्रायस्व । मम भगिनी विपद्यते ।)

राजा— समाश्वसिहि समाश्वसिहि । पश्यामस्तावत् ।

(¹स्वगतम्।) कष्टं भोः कष्टम् ।

संजातसान्द्रमकरन्दरसां क्रमेण
पातुं गतश्च कलिकां कमलस्य भृङ्गः ।
दग्ध्वा निपत्य सहसैव हिमेन चैषां
वामे विधौ न हि फलन्त्यभिवाञ्छितानि ॥८॥

(प्रकाशम्।) मनोरमे, पृच्छ्यतां तावत्किं ते बोध इति।

मनोरमा—सहि, किं दे बोधो । (सास्रं पुनश्चालयन्ती ।) सहि, णं भणामि किं दे बोधोत्ति ।

(सखि, किं ते बोधः । सखि, ननु भणामि किं ते बोध इति ।)

प्रियदर्शिका—(अविस्पष्टम् ।) णं[2] एदाए वि ण मए महा-राओ दिट्ठो । (इत्यर्धोक्ते भूमौ पतति ।)

(नन्वेतयापि न मया महाराजो दृष्टः ।)

राजा—(सास्रं स्वगतम्[3] ।)

एषा मीलयतीदमीक्षणयुगं जाता ममान्धा दिशः
कण्ठोऽस्याः प्रतिरुध्यते मम गिरो निर्यान्ति कृच्छ्रादिमाः।
एतस्याः श्वसितं हृतं मम तनुर्निश्चेष्टतामागता
मन्येऽस्या विषवेग एव हि परं सर्वं तु दुःखं मम ॥९॥

वासवदत्ता—(सास्रम्) पिअदंसणे, उट्ठेहि उट्ठेहि । पेक्ख एसो महाराओ चिट्ठदि । कधं वेअणा वि से णट्ठा । किं दाणि मए अवरद्धं[4] अआणन्तीए, जेण कुविदा णालवासि । ता पसीद पसीद । उट्ठेहि उट्ठेहि । ण क्खु

1. Not read in G. 2. C. जं. 3. Not read in G.
4. V. G. °रज्झं.

पुणो अवराज्झिस्सं । (ऊर्ध्वमवलोक्य) हा देव्वहदअ, किं दाणिं मए अवाकिदं, जेण एदावत्थं गदा मे भइणी आदंसिदा ।

(प्रियदर्शने, उत्तिष्ठोत्तिष्ठ । पश्यैष महाराजास्तिष्ठति । कथं वेदनाप्यस्या नष्टा । किमिदानीं मयापराद्धमजानत्या, येन कुपिता नालपसि । तत्प्रसीद प्रसीद । उत्तिष्ठोत्तिष्ठ । न खलु पुनरपरात्स्यामि । हा दैवहतक, किमिदानीं मयापकृतं, येनैतदवस्थां गता मे भगिन्यादर्शिता ।) (प्रियदर्शिकाया उपरि पतति ।)

विदूषकः—भो वअस्स, कधं तुमं मूढो विअ चिट्ठसि । ण एसो विसादस्य कालो । विसमा क्खु गई विसस्स । ता दंसेहि अप्पणो विज्जापहावं ।

(भो वयस्य, कथं त्वं मूढ इव तिष्ठसि । नैष विषादस्य कालः । विषमा खलु गतिर्विषस्य । तद्दर्शयात्मनो विद्याप्रभावम् ।)

राजाः—सत्यमेवैतत् । मूढ एवाहमेतावतीं वेलाम् । तदहमेनां जीवयामि । (प्रियदर्शिकामालोक्य[1]।) सलिलं सलिलम् ।

विदूषकः—(निष्क्रम्य पुनः प्रविश्य।) भो, एदं सलिलम् ।

(भो; एतत्सलिलम् ।)

(राजोपसृत्य प्रियदर्शनाया उपरि हस्तं निधाय मन्त्रस्मरणं नाट्यति । प्रियदर्शिका शनैरुत्तिष्ठति ।)

वासवदत्ता—अज्जउत्त, दिट्ठिआ पच्चुज्जीविदा मे भइणी ।

(आर्यपुत्र, दिष्ट्या प्रत्युज्जीविता मे भगिनी ।)

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1. In J and G, this stage direction comes after सत्य...तत् ।

विजयसेनः—अहो देवस्य विद्याप्रभावः।

कञ्चुकी—अहो सर्वत्राप्रतिहता नरेन्द्रता देवस्य।

प्रियदर्शिका—(शनैस्तथायोपविश्य न जृम्भकां नाटयन्ती सविषादमविस्पष्टम्।) मणोरमे, चिरं खु सुत्तम्हि। (मनोरमे, चिरं खलु सुप्तास्मि)

विदूषकः—भो वअस्स, णिव्वूढं दे वेज्जत्तणं[1]।

(भो वयस्य, निर्व्यूढं ते वैद्यत्वम्।)

[प्रियदर्शिका साभिलाषं राजानं निरूप्य सलज्जं किंचिदधोमुखी तिष्ठति।]

वासवदत्ता—(सहर्षम्) अज्जउत्त, किं दाणिं पि एसा अण्णधा जेव्व करेदि।

(आर्यपुत्र, किमिदानीमप्येषान्यथैव करोति।)

राजा—(सास्मितम्।]

स्वभावस्था दृष्टिर्न भवति गिरो नातिविशदा-[2]
स्तनुः सीदत्येषा प्रकटपुलकस्वेदकणिका।
यथा चायं काम्यः स्तनभरपरिक्लेशजनन-
स्तथा नाद्याप्यस्या नियतमखिलं शाम्यति विषम्॥१०॥

कञ्चुकी—(प्रियदर्शिकां निर्दिश्य।) राजपुत्रि, एष ते पितुराज्ञाकरः। (इति पादयोः पतति।)

प्रियदर्शिका—(विलोक्य।) कधं कंचुई अज्जविणअवसू। (सास्रम्।) हा ताद, हा अज्जुए।

(कथं कञ्चुक्यार्यविनयवसुः। हा तात, हा मातः।)

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1. J,G. णोदित्तणं 2 गिरा...विशदा

कञ्चुकी—राजपुत्रि, अलं रुदितेन। कुशलिनौ ते पितरौ। वत्सराजप्रभावात्पुनस्तदवस्थमेव राज्यम्।

वासवदत्ता—(सास्रम्।) एहि आलिअसीले। दाणिं पि दे भइणिसिणेहं दंसेहि। (कण्ठे गृहीत्वा।) दाणिं समस्सत्थम्हि।

(एह्यलीकशीले। इदानीमपि ते भगिनीस्नेहं दर्शय। इदानीं समाश्वस्तास्मि।)

विदूषकः—भोदि, तुमं भइणिं गेह्णिअ कण्ठे एव्वं परितुट्ठासि। वेदिअस्स पारिदोसिअं विसुमरिदं।

(भवति, त्वं भगिनीं गृहीत्वा कण्ठ एवं परितुष्टासि। वैद्यस्य पारितोषिकं विस्मृतम्।)

वासवदत्ता—वसन्तअ, ण विसुमरिदं। (वसन्तक न विस्मृतम्।)

विदूषकः—(राजानं निर्दिश्य सस्मितम्।) वेदिअ, पसारेहि हत्थं। भइणीए अग्गहत्थं दे पारिदोसिअं दाविस्सं।

(वैद्य, प्रसारय हस्तम्। भगिन्या अग्रहस्तं ते पारितोषिकं दापयिष्यामि।)

(राजा हस्तं प्रसारयति। वासवदत्ता प्रियदर्शिकाहस्तमर्पयति।)

राजा—(हस्तमुपसंहृत्य।) किमनया। संप्रत्येव कथमपि प्रसादितासि।

वासवदत्ता—को तुमं अगेण्हिदुं। पढमं एव्व तादेण इयं दिण्णा।

[कस्त्वमगृहीतुम्। प्रथममेव तातेनेयं दत्ता।]

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1. V. वेदिअस्स

विदूषकः—भो, माणणीआ क्खु देवी । मा से पडिऊलं करेहि ।

[भोः, माननीया खलु देवी । मास्याः प्रतिकूलं कुरु ।)

राजा—(सस्मितम् ।) देवी प्रभवति । कुतोऽस्माकमन्यथा कर्तुं विभवः ।

वासवदत्ता—अज्जउत्त, अदो वि परं किं दे पिअं करीअदु ।

(आर्यपुत्र, अतोऽपि परं किं ते प्रियं क्रियताम् ।)

राजा—किमतः परं प्रियम् । पश्य ।

निःशेषं दृढवर्मणा पुनरपि स्वं राज्यमध्यासितं
त्वं कोपेन सुदूरमप्यपहृता सद्यः प्रसन्ना मम ।
जीवन्ती प्रियदर्शना च भगिनी भूयस्त्वया संगता
किं तत्स्यादपरं प्रियं प्रियतमे यत्साम्प्रतं प्रार्थ्यते ॥११॥

तथापीदमस्तु ।

[भरतवाक्यम् ।]

उर्वीमुद्दामसस्यां जनयतु विसृजन्वासवो वृष्टिमिष्टा-
मिष्टैस्त्रैविष्टपानां विदधतु विधिवत्प्रीणनं विप्रमुख्याः ।
आकल्पान्तं च भूयात्स्थिरसमुपचिता संगतिः सज्जनानां
निःशेषं यान्तु शान्तिं पिशुनजनगिरो दुःसहा वज्रलेपाः ॥१२॥

(इति निष्क्रान्ताः सर्वे ।)

इति चतुर्थोऽङ्कः ।

समाप्तेयं प्रियदर्शिका नाम नाटिका ॥

PRIYADARS'IKĀ

(TRANSLATION)

May *Gaurī* be for your well-being—*Gaurī* who was gladdened by the Moon's beams, the moment her eyes were troubled by smoke; who hung down her face, abashed (at the sight) of Brahman, as she looked up, in all eagerness to see her bridegroom; who was thrilled at the touch when he espoused her hand, though incensed with wrath towards *Hara* reflected in the mirrors of her moonlike toes, with *Gaṅgā* on his head. (1).

And moreover,

When the uplifted mountain *Kailāsa* began to quake, the *Gaṇas* were filled with amazement, *Kumāra* rushed into his mother's lap, the Snake stared angrily, the ten-mouthed one sank to the nether world, his person toppling on his firmly implanted feet, and the enraged *S'iva*, being closely embraced by *Umā* through consternation, was delighted —May he protect us.(2).

(After the Nāndī)

Sūtradhāra—(Pacing about.) To-day, at this spring-festival, summoned with great regard by the princes, here assembled from various quarters, dependent on the lotus-like feet of our illustrious Monarch *S'rī–Harṣa-deva*, I have been requested thus — "We have learnt from hear-say reports that a drama entitled *Priya-*

darṣikā, graceful with its altogether novel plot and arrangement, has been written by our master, *S'ri-Harṣa-deva*; we have not, however witnessed its performance. So, out of respect for that very king, who is the delight of all hearts, and as a favour on us, be it staged by you, with proper acting." Very well; after having arranged my toilet, I will do, as desired. *(Observing all round).* That the minds of the whole assembly have been favourably inclined, I make no doubt. Because,

S'ri Harṣa is an eminent poet and the audience also are judges of merit; the adventures of *Vatsa-rāja* are fascinating in the world, and we are skilful in the histrionic art. Each one of these requisites would even singly lead to the attainment of the desired result; how much more, then, would all of them, concurring fortunately for me?. (3).

(Looking at the tiring-room) What ho! While we were engaged in the prologue, our brother, aware of our intent, has assumed the part of the chamberlain to *Dṛḍhavarman*, king of the Angas, and comes but hitherwards. So I must hence, and assume the next part.

(Exit.)

Here ends the Prologue.

(Then enters Kañchukin, tired and aggrieved, sighing)

Kañcukin:—Woe is me! Woe is me!!

Calamity befalling the king, grief from severance of relatives, alienation from native-

land and hardships of the trackless way; these are the fruits of my otherwise bitterly sterile "tedium vitoe" that now I am to swallow ! (4). *(With grief mingled with wonder)* Though quite in the nature of things, I cannot really believe the fact that the ruthless king of the Kalingas should have brought such a calamity by his sudden attack on his Majesty Dṛḍhavarman, unimpeded in his triplicate might, and on par with Raghu, Dilīpa and Nala, having entertained intense enmity for the fact that in spite of the pressing solicitations for his daughter's hand, she was given away by him (*Dṛḍhavarman*) to *Vatsarāja* and having obtained a vulnerable point in *Vatsarāja's* captivity from which he would not escape. How fortune is so invariably cruel to us! For, thinking it fit to pay off the debt of my lord myself, by handing her over to *Vatsarāja*, I carried her away through the din and bustle of the battle, dreadful like the world's annihilation, and placed her in the habitation of the forest-king *Vindhyaketu*, a friendly ally of his Majesty *Dṛḍhavarman*. There, while I was gone away for ablution to the sacred place of *Agastya*, not far away, an unknown foe fell upon *Vindhyaketu* and killed him; massacred the denizens to a man with demoniac cruelty and set the place ablaze! I fail to guess in what plight the princess finds herself now. I have searched every nook and corner of this place. I am afraid lest she should be kidnapped by those ban-

dits or burnt alive (in that conflagration). So what should I do when Fortune thus frowns on me? *(Musing)* O now I remember! was I not told that, escaping from the prison, *King Vatsarāja* has eloped with *Pradyota's* daughter to *Kaus'āmbī*? Suppose I go even there? *(Sighing and observing his condition)* But then, going there without the Princess, what story shall I tell? Ah! even to-day, *Vindhyaketu* said to me, 'Fear not, His Majesty the revered *Dṛḍhavarman* still holds breath in gaol, shattered by severe wounds! So now shall I go to my lord, and utilize my remaining years, serving at his feet. *(Pacing about and looking up)* Oh! the scorching severity of the winter sun! That even I should feel its excess, roasted with incessant grief as I am.

Freed from the cloudy dungeon, Titan has ascended Libra, passing through Vergo, and blazes forth with his native lustre like *Vatsarāja* who after having escaped from close imprisonment, attained to unique excellence by his espousal of a maid, and returning to his capital now shines indeed. (5)

Here ends the Viṣkambhaka.

(Enter King and Vidūṣaka.)

King:—I have perfectly known the fealty of my servants and seen the policy of the ministers. Friends I have observed and the deep loyalty of my subjects was fully realised. I have sated my passion for adventures in war and won the very jewel among women. What have I not gained

by imprisonment as by selfless (observance of) duty. (6)

Vidūṣaka :—*(Angrily)* why, friend, still praising that whoreson Imprisonment? It's time you should forget it, since like a lordly elephant newly captured, fastened with clanking iron chains and hence faltering, manifesting the irresistible anguish of the heart rendered desolate, with a transfixed glance full of wrath, smiting the ground with weighty hands (trunk), you would obtain no sleep even during nights.

King :—Why, *Vasantaka*, how wicked you are. See.

You behold the pitchy darkness of the prison and not the moonlight of her face. The sound of clanking chains afflicts you, but you have no ear for her sweet voice. To-day you recollect the grim warders of the gaol alone, and not those impassioned glances of her. How you only see the drawbacks of the dungeon, and never the excellences of *Pradyota's* daughter ! (7).

Vidūṣaka :—*(haughtily)* well, if gaol then is an abode of pleasure, why are you so angry at the King of Kalinga for having seized *Dṛḍhavarman* ?

King :—*(laughing)* why, fool, all are not *Vatsarāja*, to be able to get out of imprisonment and obtain *Vāsavadattā*. So let this story remain. It is many a day since *Vijayasena* was sent to attack *Vindhyaketu*. And none has turned up as yet from him. So please call *Rumaṇvan* the minister. I wish to talk with him a little.

Pratīhārī :—*(entering)* Victory to the King. Here comes *Vijayasena.* Minister *Rumaṇvan* too awaits at the entrance.

King :—Admit them quickly.

Pratīhārī :—As Your Majesty commands.

(Exit)

Rumaṇvan.:—*(Musing)* Howsoever faultless they may be, servants enter the King's palace with apprehensions, as though they were criminals, though it was only the last moment that they came out of it. (8).

(Approaching) Victory to Your Majesty.

King:—*(pointing to a seat.) Rumaṇvan*, seat yourself here.

Rumaṇvan:—*(Smiling seats himself)* Here the victor of *Vindhyaketu* salutes (Your Majesty).

(Vijayasena does the same.)

King:—*(Respectfully embraces him)* Fare you well?

Vjiayasena;—Ah, today through Your Majesty's favour.

King:—*Vijayasena*, take a seat.

(Vijayasena sits down.)

King:—*Vijayasena*, tell us the news of *Vindhyaketu.*

Vijayasena:—What else shall I tell? It is the same with him as it should be when Your Majesty is angry.

King:—Yet we wish to hear the details.

Vijayasena:—Then Your Majesty may listen. Traversing a long long way within three days with

an army of elephants, cavalry and infantry in accordance with Your Majesty's instructions, we fell upon *Vindhyaketu* at break of day when he could least surmise an attack.

King:—What followed then?

Vijayasena:—The tumult of our army broke his slumber and then like a lion he leapt from the glens of the Vindhya mountains; and without reconnoitring our regimental force and vehicles or his own, he mustered such troops as he could rally in the neighbourhood, and at once made ready to encounter us, thundering his name for slogan!

King:—*(looking at Rumaṇvan and smiling)* It was highly commendable of *Vindhyaketu*. And then?

Vijayavarman:—When we slaughtered his allies to a man with heavy attack, our hatred and heat of enthusiasm redoubled by the fact that it was he himself, his fiery wrath increased and on us he made a terrible onslaught.

King:—Bravo! *Vindhyaketu*, Bravo!!

Vijayasena:—Your Majesty, why should I describe all that? Let me be brief.

First he pulverized the foot-soldiers merely by the impact of his chest, himself on foot; and scattering to all quarters the cavalcade with a volly of arrows afar off like a herd of terrified deer, he showered all missiles in all directions and unsheathed his sword to play at cutting the

plaintain grove in the form of the trunks of elephants. (9)

Thus harrassing the triple army alone and unaided, with his peaky shoulders shining with the sheen of swords and his broad chest bespangled with a hundred dire dints, *Vindyaketu* tired out and was killed in the battle, long afterwards. (10)

King :—*Rumaṇvan*, following in the footsteps of a great man, we are in fact put to shame by the manner of his death.

Rumaṇvan :—Your Majesty, it is only in persons like you, solely partial to virtue, that virtue of even an enemy creates love.

King :—*Vijayasena*, did *Vindhyaketu* leave any child behind him where we may show the fruit of our admiration?

Vijayasena :—My Lord, I shall tell you. When *Vindhyaketu* was killed in battle along with his kinsfolk and followers, and his wives followed suit, and when the people had recourse to the summits of the *Vindhya* mountain and the place was rendered desolate, there we found a girl of seeming pedigree in the house of *Vindhyaketu* painfully lamenting: "Father, dear Father." We took her for his daughter and have brought her hitherward. She awaits at the gate. As regards her, Your Majesty is authority.

King:—Hie thee hence, *Yas'odharā*, and do thou hand her over to *Vāsavadattā* thyself. And say

this to her: "Always look after her like your sister; and teach her everything in singing, dancing and instrumental music, as befits a girl of noble rank. And remind me when she becomes of marriageable age."

Pratīhārī:—As Your Majesty commands.

(Exit.)

(A Minstrel behind the scenes)

Now while all the graceful courtezans of your harem are busy collecting auspicious requisites and perfumed powders for a pleasure-bath, the bathing place appears beautified with their breasts, as if with a row of uplifted golden pitchers, their bright complexion being unveiled by the garments slipping down during their exertions. (11)

King:—*(Looking up)*, why, the divine sun occupies the zenith in the sky! for now,

With the freaks of the fish the water in the pond appears to be boiling with the sun's heat. The peacock spreads his plumage like an umbrella, though drooping with sportive dancing. The fawn, longing for water in the basin, runs up to the grove of trees, while the bee leaves instantaneously the temples and enters the cavity of the elephant's ears. (12).

Go, *Rumaṇvan*. We too would go inside, and performing the necessary duties, we would honour *Vijayasena* and send him off for the destruction of *Kalinga*.

End of Act I.

ACT II.

(Enter Vidūṣaka)

Vidūṣaka :—Well, I am thus intimated by *Indīvarikā* "Dear Sir, as she has vowed to fast, *Vāsavadattā*, the Queen, calls you for the rite of *Svastivāyana*." So shall I now to the pool in the shower-house garden to bathe; and then strut and crow before the Queen. How else on earth can Brahmins-like ourselves hope to get any gift? *(Looking facing the curtain)* How now, to-day my dear friend goes thither to the shower-house garden to divert the Queen in her uneasiness of separation. So now shall I go with him and do as I said just now.

(Enter King in all eagerness.)

King :—How my mind longs to see her today– my dear love who, through vow and fast waxeth wan : who wears only the auspicious decoration, who whispers with great effort ; who with the pallor of her face puts the morning moon to shame ; who is so eager to see me, as though experiencing the pangs of the first love (1).

Vidūṣaka :—*(Approaching)* Welcome unto you. May you prosper.

King :—*(Observing)* whence seemest thou so jolly, *Vasantaka* ?

Vidūṣaka :—O friend, know you not that the Queen worships a Brāhmaṇa to-day ?

King :—What follows then ?

Vidūṣaka :—(*Proudly*) Oh, mind you, such a Brahmin ! I am the first man to get *Svastivāyana* from the Queen, in a palace where there are thousands of Brahmins well-versed in four, five or even six Vedas !

King :—(*laughing*) Indeed your Brahminhood is manifest from the enumeration of the Vedas ! Come, come, thou majestic Brāhmaṇa ; let us go to the shower-house garden directly.

Vidūṣaka :—As Your Lordship commands.

King :—Then go ahead.

Vidūṣaka :—Come, let us away. Behold, friend, behold the beauty of the shower-bath-garden: Here the stone-slabs are softened by various flowers incessantly falling down ; the bowers of Mālatī and Bakula creepers are bending low under the burden of bees absorbed in their fragrance ; the *Bandhūka* stems are set adangle by the wind arrogant in taking the smell of the lotuses ; and the day's garish eye cannot penetrate through the thicket of Tamāla trees.

King :—Friend, you have rightly observed. For here

On account of the stems of the *S'ephālikā* flowers the ground appears as if it were bestrewn with small pieces of coral ; the fragrance of the *Saptacchada* flowers puts one in mind of the scent of the ichor of an elephant ; and these bees deeply drunk of wine, and besmeared with yellow pigment of thick pollen fallen from full-bloomed lotuses, hum sweet indistinct notes. (2).

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Vidūṣaka :—Well, O friend, look here, see this *Saptaparṇa* tree with its clusters of flowers falling down incessantly appears as if its leaves were drizzling raindrops through their interstices, after a shower.

King :—Friend, apt is your metaphor ; great is the semblance with rainy season indeed. For,

The earth here made soft with lawns surpassing in beauty the *S'irīṣa* blossoms seems to have a pavement of pure emerald powder ; and now even at this moment with clusters of *Bandhūka* flowers, dropping down, being loosened from their stems, the earth appears to have been covered with hundreds of *Indragopa* insects.(3)

(Enter a maid–servant)

Maid :—I am thus ordered by *Vāsavadattā*, the Queen : "Maid *Indīvarikā*, to-day I have to offer worship to the great sage *Agastya*. Do you therefore go and bring me quickly a garland of *S'ephālikā* flowers. And let this *Āraṇyakā* gather full-blown lotuses from the pool in the shower-house-garden, ere the setting sun closes them again, and come quickly back to me." And this poor girl does not know the pool. So I shall go with her. (*Looking at the screen*). This way, *Āraṇyakā*, do you come this way.

(Enter Āraṇyakā.)

Āraṇyakā :—*(to herself with tears of despondency)* Born of such a noble family and wont to command others, I am now to execute another's command !—Nothing is indeed impossible for Fate.

to achieve. Or, indeed I am myself to blame, inasmuch as, knowing all this, I did not kill myself. So what shall I do now? Or have I thought of something impossible? But even this is better than revealing my worthy family and thereby degrading my soul. So what other course is open to me? I shall do as I am bid.

Maid:—Hither bend your way, *Āraṇyakā*.

Āraṇyakā:—Here do I come. (*Acting as though tired*) O! is the well still farther off?

Maid:—Here it is; concealed by the *S'ephālikā* bower. Come, let us descend. (*They descend*)

King:—Why, my friend, you are thinking of something quite different. I say, great is the semblance with the rainy-season.
(*Repeats "Bibhrāṇā Mṛdutām" etc.*)

Vidūṣaka:—(*angrily*) My dear Sir, it's quite all right for you to see this and that other thing and so divert yourself when full with longing. But, poor Brahmin that I am, I am afraid that the time of the *Svastivāyana* rite is being lost! so I will quickly trip off, plunge into the pool and go near the Queen.

King:—My good sir, we are already across the well. Can you not observe it, though enjoying excessive pleasure of the various senses? See,

The cooing of the flamingoes sounding like the beloved's anklets gives pleasure to our ears; the eyes are charmed to see the series of palaces peeping through gaps among the trees on the

banks; the scent of the water-lilies redolent with fragrance is delightful to smell; and these breezes cooled by their contact with water are so soothing to all the limbs! (4)

So come along. Let us approach the banks of the tank. (*Moving about and observing*) See friend, see;

Possessed of the beauty of full-blown lotuses, the clear pond delights me at the very sight, as though it were an eye of the Garden-Goddess. (5).

Vidūṣaka :—Friend, look here, look here! Who is this damsel, or really speaking, is it the Garden-Goddess visible to the eye? She has tresses, perfumed with the fragrances of flowers and with clusters of bees hovering about them; her bud-like hands are rosy like coral twigs, while her creeper-like arms are bright, slender and soft.

King :—(*gazing with admiration*). O friend, the unsurpassed charm of her beauty has occasioned many a doubt. As a matter of fact, even I do not know for certain.

Is she a maiden of the Nāgas sprung up from the nether world to see this earth? But that can't be; for I have visited the nether lands, and such a beauty is impossible to be found there. Or might she be the moonlight bodied forth? But its sight by day is improbable. Then who be she, that, with a lotus in her hand, shews herself like the very Goddess of Wealth? (6)

Vidūṣaka :—(*looking*) And here is *Indīvarikā*, one of the Queen's retinue. So now shall we hide ourselves in the bower and spy.

(*Both do the same*).

Maid:—Gather ye lotuses, *Āraṇyakā*. And I will gather the *S'ephālikā* flowers in this lotus leaf and go to the Queen.

King:—Friend, meseems they are talking together. So we will hark and hear. May be, her identity will be disclosed by this. (*Maid walks on the stage*).

Āraṇyakā:—Dear *Indīvarikā*, I can't be here without you.

Maid:—(*smiling*) From what I have heard the Queen say to-day, it appears you are to stay here for a long long time, without me.

Āraṇyakā:—(*Dejectedly*). What said the Queen?

Maid:—Even so: "Then the King thus spoke to me, "when the daughter of *Vindhyaketu* comes of marriageable age, then just remind me." So now I will remind the King, that he may be occupied with thoughts about her bridegroom."

King:—(*quite delighted*) This is that daughter of *Vindhyaketu*. (*With repentance*) How long have we been deceived!! Friend, really here's a girl whom you may observe without blame. Now we may look at her without fear.

Āraṇyakā:—(*Indignantly closing her ears*) Then hie thee hence. I have nothing to do with you who talk nonsense.

(*Maid goes away and gesticulates the gathering of flowers.*)

King :—How skilfully has she manifested the nobility of her birth by her dignified bearing! O friend, blessed indeed is he who would receive the pleasure of the touch of her body.

(*Araṇyakā acts the gathering of flowers*).

Vidūṣaka :—Friend, look, look here. How wonderful! She jeers at the beauty of the lotus-bed, as she gracefully moves about her beautiful broad palm, while gathering the lotuses.

King :—Forsooth it is true, friend. See,

I marvel how these lotuses do not close at once at the touch of the hand of her, whose body is of the moon all compact, who was a wonderful sight to see, as the garment dropped slowly down her breast, and who gave to our eyes the pleasure of an ambrosial shower drizzling, it seemed, for ever! (7)

Āraṇyakā :—(*Excited at the intruding bees*) O, woe is me! These wicked bees trouble me very much, abandoning the lotus-plants and blue lotus beds. *Indīvarikā* dear, save me, save me! These wicked bees will attack me!

Vidūṣaka :—Friend, your wishes are now fulfilled. Accost her in silence as soon as possible, ere the girl of a slave comes back. She too will cling to you, taking you for *Indīvarikā*, by the pattering sound of your feet in water.

King.—Friend, quite so. You gave the most opportune advice.

(*Approaches Āraṇyakā.*)

Āraṇyakā:—(*hearing footsteps*). Come quickly, *Indīvarikā*, make haste. I am troubled by those wicked bees.

(*The king throws his arm round her neck.*) *Āraṇyakā not seeing the king, takes off her garment from her face and looks at the bees*).

King:—(*warding off the bees with his upper garment*), Ah! timid lady, give up all fear. Overgreedy of tasting the sweet smell, these bees rush on your lotuslike face. If you scatter all round the splendour of blue lotusbeds with your wide eyes trembling through fear, how can they leave you? (8)

Āraṇyakā.—(*seeing the king and trembling*). How! this is not *Indīvarikā*! *Indīvarikā*, come, make haste and save me.

Vidūṣaka:—Madam, you are being protected by *Vatsarāja*, who is capable of protecting the whole of the earth; and still you cry for the maid *Indīvarikā*!

King:—(*repeats the verse "Ayi visṛja viṣādam etc*)

Āraṇyakā:—(*looking at the king with loving embarrassment, to herself.*) This is the great king to whom I am betrothed by my dear father. My father's partiality is not out of place, surely.

(*Gesticulates as though perturbed.*)

Maid:—Surely *Āraṇyakā* is disturbed by the bees. So I will approach and compose her. Fear not *Āraṇyakā*. Here do I come.

Vidūṣaka:—Away, O, away. Here comes *Indīvarikā*. She will see what happens here and go and tell the Queen. (*Pointing with his finger*) So we will enter this plantain grove and wait for a moment.

(*Both do the same*)

Maid:— (*Approaching and touching her cheeks*) Friend *Āraṇyakā*, it is the fault of your lotus-like face that the bees thus offend you. (*Taking her by the hand*) Come, let us hence. The day has come to a close.

(*Both walk about*)

Āraṇyakā:—(*glancing at the plantain-grove*). Friend *Indīvarikā*, the bitterly cold water benumbs my thighs, as it were. So slowly shall we walk.

Maid:—As you please.

(*Exeunt both*).

Vidūṣaka:—Come, sir, let us go. The slave-born *Indīvarikā* has gone for good with her.

(*They come out*)

King:—(*Sighing*) How! gone already! Friend *Vasantaka*, surely those that are unfortunate do never succeed in their desires, without obstacles. (*Observing*) Friend, see:

The lotus-land proclaims the pleasure of the touch of her delicate sproutlike hand with its thorns standing erect (and thereby suggesting horripilation), though the flower faces are

closed. (9)

(*With a sigh*) Friend, now what help is there to see her again ?

Vidūṣaka :—Well, you play the child in crying, after breaking the doll yourself ; and you would not do what a fool of a Brahmaṇa tells you !

King :—What have I not done ?

Vidūṣaka :–You forgot what I said: "Approach in silence, " I said. Posing yourself at the critical juncture, with your egoism consquent upon shallow pedantry, you scolded her away with 'dismiss your dread' and the like bitter words ; wherefore do you cry now ? And again you ask for remedies ?

King :—How ! the fool construes consoling as scolding !

Vidūṣaka :—Have we not seen who is the fool ? Enough of this. The sun would soon set. Come, we will go inside.

King :—Lo, the day is almost gone. Alas, for now,

Gone is the splendour of the day, like my beloved, snatching the glory of the lotus-beds ; red colour appears in excess in the circular orb of the sun as love in my heart ; the *Cakravāka* stands by the lotus-lake, pining for his beloved even like myself ; and darkness holds the quarters of the earth as it does my heart (10).

(*Exeunt all*).

END OF ACT II

ACT III

(*Enter Manoramā*)

Manoramā:—I was thus ordered by the Queen: O *Manoramā*, to-day at the Moon-festival you have to act the remaining part of the story of my Lord and myself, dramatised by *Sāṅkṛtyāyanī*. Indeed, yesterday the absent-minded *Araṇyakā* danced but shabbily. If again to-day she does the same while playing the rôle of *Vāsavadattā*, then the Queen is sure to be angry. So where shall I see her and admonish her? (*Observing*) Here is *Āraṇyakā* herself muttering something to herself, as she enters the plantain-grove on the banks of the pond. So I will hide myself behind the thicket, and over-hear her while she is speaking unreservedly.

Here ends the Introductory Scene.

(*Then enters Āraṇyakā seated on a coach, and acting as if love-lorn*)

Āranyakā:—Heart! why do you torment me by asking for the moon?

Manoramā:—And this is the reason of her absent-mindedness. But what does she crave? Well, I'll listen with attention.

Āraṇyankā:–(*In tears*) How does his Majesty; being so beautiful to look at, cause me such distress?

Wonderful, O wonderful ! or indeed, this is my lot; not a fault of the Lord.

Manoramā:—(*With tears*) How now, she asks for the King himself ! well done, dear friend well done. Your love behoves your nobility of birth.

Āraṇyakā:—To whom shall I now relate this story and with whom shall I share the pangs of grief ? (*Thinking*) Or there is my dear friend *Manoramā*, not apart from my heart. But shame permits me not to tell her. Where shall I find solace if it not be in death ?

Manoramā:—(*in tears*) Alas ! poor soul !! Her love has reached its climax ; poor girl ! what help is in me in this case ?

raṇyakā:—(*longingly*) This is the spot where His Majesty supported me while I was harassed by the bees, and consoled me, saying, "O timid one, don't fear.'

Manoramā:—(*With joy*) How now, she is also seen by the King ? Then by all means there is a remedy to save her life. I shall approach and console her the while. *(Approaching at once)* Indeed, does it behove thee to be abashed of (your) heart ?

Āraṇyakā:—(*Abashed, to herself*) Alas ! she has overheard everything. So now it is better to disclose everything.(*Aloud, taking her by the hand*) My dear friend, please don't get angry. Bashfulness is to blame here.

Manoramā:—(*With joy*) Friend, don't be hesitating

tell me only this: whether or no you were really seen by the King?

Āraṇyakā:—Haven't you heard everything, my friend?

Manoramā:—If you are seen by the King, then don't you worry: he will be himself anxious to find out the means to see you.

Āraṇyakā:—(*Aside*) My friend talks partially. (*To Manoramā*) I say, you that are so partial to your friend, how is it possible with that man when he is tied by the shackles of the Queen's virtues?

Manoramā:—You silly girl! though attached to a lotus-plant, a bee, greatly covetous of fresh juice, having seen a Mālatī flower, would never rest unless he has obtained it.

Āraṇyakā:—What boots it to dwell upon impossibilities? Come now! Excessively scorched by the heat of the winter as they are, my limbs don't as yet abandon their torpor.

Manoramā:—O you bashful girl! Is it proper for you to conceal your soul when you are reduced to such a plight?

(*Āraṇyakā bends down her face.*)

Manoramā:—You misbeliever, you! why do you now hide (your secret). Does not your love, disclosed by sighs, day and night, like the hissing sound of a volley of arrows of Cupid, coming down incesantly, speak for itself? (*Aside*) Or this is not the time for taunting. I'd rather place the lotus leaves on her heart.

(Rises and brings lotus leaves from the lake and places them on Āraṇyakā's breast). Take heart, my friend, take heart.

(Enter Vidūṣaka).

Vidūṣaka :—Great indeed is the attachment of my friend for *Āraṇyakā*, in asmuch as thinking of a means to see her, he minds not his regal duties. Now where shall I look for her ? Shall I look for her on the (banks of) the lake ?

Manoramā :—Something like a tread of steps is heard. So we will hide ourselves in the banana-bower and see who it is that comes.

(Both do the same and see).

Araṇyakā :—O, he is the self-same Brāhmaṇa in attendance on the king.

Manoramā :—What ? *Vasantaka* himself ? (*With joy to herself*). How I wish that it were so !

Vidūṣaka :—(*looking at the quarters*) Is it that *Āraṇyakā* has really turned into a 'Forest Maiden' ?

Manoromā :—(*smiling*) The Brahmin friend of the king mutters something with reference to you, my dear. Let us, therefore, hear him attentively.

(Āraṇyakā hears with bashful curiosity).

Vidūṣaka :—(*despondently*). As I heard the words of deep despair of my friend, unable to bear the excessive torment of Cupid, I searched for her in the palaces of Queen *Vāsavdattā* and

Padmāvatī and of other queens as well; and I did not find her there. So I came over here to search for her at the lake—a place where she was formerly seen. And now I don't find her even here; what shall I do?

Manoramā:—Do you hear, my dear?

Vidūṣaka:—(*Thinking*) Or, I was told by him thus; "If you do not happen to see her, search as you may, then bring from the lake the lotus leaves that have redoubled their cool and agreable touch from the contact of her palm; now how am I to know *such* leaves?

Manoramā:—This is now my chance. (*Approaches and holds Vidūṣaka by the hand*). *Vasantaka*, come here; I will let you know.

Vidūṣaka:—(*fearfully.*) Let whom know? the Queen? I really did not say anything.

Manoromā:—Come now; *Vasantaka*, don't fear. My friend's torment for the love of the king is twice as much as your friend's torment for *Āraṇyakā*, as you described it. See it for yourself; do see.

Vidūṣaka:—(*Seeing; with joy.*) My efforts are fruitful. Prosperity to you, madam!

(*Āraṇyakā casts away the lotus-leaves bashfully and stands*).

Manoramā:—*Vasantaka*, her trouble disappears even at your sight; in asmuch as she herself casts aside the lotus leaves. So let your honour favour these.

Āraṇyakā :—(*excited*). You jester you, why do you put me to shame?

(*She stands with her face slightly averted*).

Vidūṣaka :— (*with dejection*). Leave the leaves alone. Meseems, your friend is very shy. How then is their union to be brought about?

Manoramā :—(*Thinking for a moment, joyfully*) *Vasantaka, so so.* (*Whispers in his ear*).

Vidūṣaka :—Capital! (*Aside*) I'll go and bring the King, while both of you put on your respective dresses.

Manoramā :—You overresentful girl! We have to act the remaining part of that selfsame drama. Come, then. We will go to the theatre directly. (*Pacing about and seeing*) This is the theatre; come let us in. (*With a gesture of entering and looking round*). Good God! everything is in readiness. The Queen must be coming.

(*Then enter the Queen, Sānkrityāyanī and retinue in proper array*).

Vāsavadattā:—Madam, wonderful is thy poesy! For this dramatized version of my husband's mysterious adventures increases my wonder, the more I see it, and although it appertains to my experience, appears as if it was not seen before.

Sānkṛtyāyanī :—Long-lived-one, such is the merit of the subject that even dull poetry invariably pleases the ears of the hearers. See, generally a thing howsoever slight in itself attains excellence through its contact with the great;

for the ashes become a decoration on the temples of an intoxicated elephant. (1)

Vāsavadattā:—(*Laughing*) Madam, it is well known that everyone loves one's son-in-law. So why this talk about the story? It is better to see it actually enacted.

Sānkṛtyāyanī:—Exactly. *Indīvarikā*, show us the opera.

Maid:—Come this way, madam. (*All pace about*).

Sānkṛtyāyanī:—O lovely sight of the Opera-house! The Royal theatre shines like the abode of Gods, beautified with festoons of good round pearls attached to golden pillars, bedecked with hundreds of jewels and occupied by young ladies that vanquish the Nymphs in beauty. (2)

Manoramā and *Āraṇyakā* together:—(*approaching*) Victory to the Queen.

Vāsavadattā:—*Manoramā*, the evening is gone! Do you both go, therefore, and quickly take your mask.

Both:—As the queen commands. (*Both start away*)

Vāsavadattā:—I say, *Āraṇyakā*, get thee to the green room and adorn yourself with these ornaments worn by me. (*Takes the ornaments of her body and hands them over to Āraṇyakā*) And, *Manoramā*, take those of the ornaments from *Indīvarikā* that were given to my Lord by my father who was pleased by his capture of *Nalagiri*; and decorate yourself with them, so that you can well play the king.

(*Manoramā takes the ornaments from Indīvarikā and goes along with Āraṇyakā*).

Indīvarikā:—Here is a seat; let Your Highness be seated.

Vāsavadattā:—(*Showing the couch*) May your honour be seated. (*Both sit down*).

Play within the Play.

Kañcukin:—(*Enter Kañcukin in his costume*) Looking after the management of the harem avoiding pitfalls at very step, and now assailed by age, which necessitates my carrying a staff—I am mimicing the king's behaviour; (the king who looks to the administrations within towns and cities, and who eliminates crime from his subject by equally distributing justice). (3)

O, I am ordered by *Mahāsena* rightly so called from his having disgraced the whole army of the foe—to this effect: Let the harem be intimated that tomorrow we are having the festivities held in honour of *Udayana*. And hence you shall go to the cupid's garden along with your retinues dressed gaudily as befits the festal occasion."

Sāṅkṛtyāyanī:—Princess, the scene has opened. Behold.

Kañcukin:—So then this is to be intimated: that they must go with retinue; that they are to come well dressed is not to be intimated. For, do I not see the retinue of servant - maids of the Queens, having their feet adorned with anklets and their broad hips resounding with the tinkling girdle bands; their expansive

bosoms resplendent with the pearl necklaces and their arms in ornaments all over, with ear-rings in their ears and bracelets on their wrists, and finally, their hair combed swastika-wise. (4)

Indeed there is nothing uncommon to be performed. I was ordered only with the idea that it was the King's command. So I will tell the remaining command to the Queen. (*Pacing across, and looking*). This is that *Vāsavadattā* entering the musical hall, followed by *Kāñcanmālā*, lute in hand. Now I will tell her.

(*He walks about*)

(*Enter Araṇyakā seated on a couch and disguised in the garb of Vāsavadattā and also Kāñcanamālā with a lute in her hand.*)

Araṇyakā :—My dear *Kāñcanamālā*, why does the lutanist delay even to-day ?

Kānchanamālā :—Princess, he has seen a madman. Struck with amazement at his words he only stands laughing loudly.

Araṇyakā :—(*Clapping her hands and smiling*) It is well said. Like will attract the like : both are madmen here.

Sānkṛtyāyanī :—I see her form very like that of a Princess. With such a form she is sure to act your part successfully.

Kañcukin :—(*coming near*) Princess, the king commands you : To-morrow we must hear you

playing upon the lute. So you must hold yourself in readiness putting new strings on your *Ghoṣavatī*.

Āraṇyakā :—If so, send the music master quickly here.

Kañcukī :—Here shall I directly send him.

(*Exit*)

Āraṇyakā:—*Kāñcanmālā*, bring my lute here for me, so that I may examine its strings. (*Kāñcanamālā, gives the lute. Āraṇyakā takes the lute on her lap and wipes off its chords*).

(*Enter Manoramā in the costume of Vatsarāja*)

Manoramā :—(*To herself, disguised as Vatsarāja*) Look now, the king delays. Is it possible that *Vasantaka* did not tell him ? Or, he fears the Queen. If now he turns up, how pleasant it would be !

(*Then enter the King and Vidūṣaka veiled.*)

King :—Now the moon torments me not as erstwhile she used to do; and hot sighs parch not my lower lip so incessantly. Now my mind is not vacant nor body flaccid and pale. When longings are recollected, pain lingers not but wanes. (5).

Friend, was it true what *Manoramā* said, viz. "this my dear friend is even kept from the sight of the King; this is therefore the remedy to bring about a union: to-night, we have to act a drama entitled the 'Adventures of Udayana' before the Queen, and therein *Āraṇyakā* will play the rôle of *Vāsavadattā*, and myself that of the King The story itself will teach everything. So may

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he come himself in person and play himself and thereby enjoy the union of (his beloved)?"

Vidūṣaka:--If you don't believe my words, here awaits *Manoramā* assuming your guise: get thee to her and ask for yourself.

King:--(*Approaching Manoramā*) *Manoramā*, is what *Vasantaka* says a fact?

Manoramā:--My Lord, it is absolutely true. Decorate yourself with these ornaments.

(*Takes off the ornaments from her body and gives them to the King*)

(*The King puts them on*)

Vidūṣaka:--Even the maids make the King dance at there will! O the pre-eminence of motives!

King;--Fool, this is no time for joke. Go to the Picture-palace along with *Manoramā* without making any noise and see our acting from there.

(*Both do so.*)

Āraṇyakā:--*Kāñcanamālā*, let alone the lute. Allow me to ask you something.

King:--Let me hear what part of the narration they are proceeding with. (*Hears attentively.*)

Kānchanmālā:--You may put the query.

Āraṇyakā:-- Is it true what father says: 'If *Vatsarāja* ravishes me with his lute, I shall certainly release him from captivity?

King:--(*Entering with a toss of the curtain, and tying a knot at the fringes of his garment*).

Surely so. What doubt is there? I shall strike

with wonderment the King *Pradyota* along with his servants, by my playing on the lute. And ere long shall I see that I abduct *Vāsavadattā*: For everything is well arranged by *Yaugandharāyaṇa*. (6)

Vāsavadattā:-(*Suddenly rising*) Victory unto my Lord.

King:--(*To himself*) How now? Am I recognized by the Queen?

Sānkṛtyāyanī:--(*Smiling*) Princess, don't be embarrassed. This is a scene.

King:--(*Aside, with joy*) Now I have revived!

Vāsavadattā:--(*Sitting, with a disconcerted smile*) O, indeed, this is *Manoramā*. I took her to be my Lord! Well done *Manoramā*! you have acted nicely!

Sānkṛtyāyanī: --Princess, it was indeed natural that you were misled by *Manoramā*. Look here.

This is the same lovely form which serves as a festival to the eyes; the costume too is equally gaudy. Here is the same gait suited to an intoxicated elephant, as also that highly dignified disposition. The same grace is here, and the same voice resembling the rumbling of a heavy cloud. King *Vatsa* himself is shown to our eyes by this skilled (actress). (7)

Vāsavadattā:—I say, *Indīvarikā*, I was taught by my Lord, while he was chained. So prepare a chain for him with this loop of a blue lotus. (*Takes the lotus-loop from off her head and gives it to her. Indīvarikā does so and sits there.*)

Āraṇyakā :— Prithee, tell me, *Kāñcanamālā*, does father really say that " if *Vatsarāja* ravishes me with his lute, I shall surely set him free from prison. "

Kāñcanamālā :—Princess, it was true. Now, so acquit yourself, that *Vatsarāja* will highly esteem you.

King :—Why, to be sure, *Kāñcanmālā* has manœuvred all that we desired.

Āraṇyakā :—So then, I will play upon the lute with all my heart'.

(*Singing, plays on the lute*)

'Seeing the sky beset with chains of clouds, the flamingo burns to go to the lake *Mānasa*, his home, along with his love'. (8)

(*Vidūṣaka sleeps.*)

Manoramā :–Look here, *Vasantaka*, look here. My dear friend is acting (her rôle).

Vidūṣaka:—You wench, you girl of a harlot, even you do not allow me to sleep. I have not known sleep by day or night, since my dear friend came by *Āraṇyakā*. So I'll hie me hencet o have a nap.

Āraṇyakā:—(*sings again*) 'The female honey-bee, struck with new passion by wanton love, pines with an eager longing to see her lovely lover'. (9)

King :—(*Immediately on hearing this, approaching*) Well done, Princess, well done. Oh the beautiful lay ; Oh the ravishing lute !

Clearness has now been achieved by the ten fold distinguishing method of singing. The time in its threefold division, viz. quick, moderate

and slow, has been clearly marked. All the three pauses, with the Gopuccha as the prominent one, were brought out in the proper order: and the three modes of instrumental music, viz. hurried, slow, and moderate, have also been properly exhibited. (10)

Āraṇyakā:—(*embraces her lute and looks longingly at the King*) Tutor, I make my obeisance.

King:—(*smiling*) What I desire shall be yours

Kāñcanamālā:— (*pointing to Āraṇyakā's couch*) Will the tutor be seated even here ?

King :—(*sitting*) Now, where may the Princess sit ?

Kāñcanamālā:-- Why, even now the Princess was honoured and gratified by you for her skill in the art. So then she deserves to sit in the tutorial chair.

King:-- She merits to occupy half of the seat. Princess, take the seat.

(*Āraṇyakā looks at Kāñcanamālā.*)

Kañcanamālā:-- sit down, Princess. What harm, if you do ? Are you not a distinguished pupil ?

(*Āraṇyakā bashfully sits down.*)

Vāsavadattā:—Your Ladyship has carried the fancy too far. I did not at that time sit in one couch with my Lord.

King:-- Princess, I wish to hear again; please begin to play on the lute again.

Āraṇyakā:—(*with a smile*) Kāñcanamālā, having been for a long time sounding the lute, I

am tired. My limbs are languorous. So I am not able to play.

Kāncanamālā:— Tutor, the Princess is greatly tired. Do you not see her fingers trembling, her good round cheeks perspiring ? So let her rest for a moment.

King:— *Kāncanamālā*, you are right. (*Wishes to take her by the hand. Āraṇyakā takes her hand away.*)

Vāsavadattā:–(*Indignantly*) Madam, you have gone too far here also. I am not to be deceived by the inventions of *Kancanamālā*.

Sankṛityāyanī:—Your Highness, even such is poetic license.

Āraṇyakā:— (*as if angry*) Away with you, *Kāncanamālā*. I detest you.

Kāncanamālā: — If you dislike my presence here, I am off.

(*Exit Kāncanamālā*)

Āraṇyakā :—(*Confused*) *Kāncanamālā*, go no further, here I give my hand to him.

King :—(*taking her hand*) Can it be the lotus bud suddenly cooled, being besprinkled with the dew drops ? But, I think, the bud is not so pleasing at dawn, when heat is not. The five moons in the form of nails do send a shower of snow ; and lo ! it burns ! oh ! now I understand ; it's clear that nectar in the form of perspiration drizzles down incessantly. (11)

And moreover ,

By this your hand adept in stealing the beauty of yonng coral leaves you have deposited love in my heart. (12)

Aranyakā :—(*Gesticulating a peculiar sensation of touch, aside.*) O alas , alas ! My limbs work havoc as I touch this *Manoramā*.

Vāsavadattā :—(*rising up suddenly*) I leave it to your Ladyship to see. I cannot see this fiction.

Sānkrityāyanī :—Princess this is the *Gāndharva* marriage allowed by treatises on Law. What is there to be ashamed of ? And, moreover, this is a stage-play ; so it behoves you not to break the sentiment at a wrong moment and go.

(*Vāsavadattā walks along*)

Indīvarikā :—(*Seeing*)Your Ladyship, *Vasantaka* lies asleep at the door of the picture palace.

Vāsavadattā :—(*Observing*) Vasantaka indeed is this ! (*Thinking*) The King must also be here. So I shall wake him up and ask him.

Vidūṣaka:—(*Suddenly rising up, his head heavy with sleep, and looking about*)*Manoramā*, has the King finished his acting and come ? Or is he still acting ?

Vāsavadattā:—(*Dejectedly*) How, the King acts ! And where then is *Manoramā* ?

Vidūṣaka:—She is in the picture palace.

Manoramā:-(*Frightened, aside*)How-now ! the queen spoke with one thing in her mind. And this

fool of a pigmy has spoiled all by taking it in a different light !

Vāsavadattā:—*(laughing angrily)* you have well done. *Monoramā*, you acted nicely !

Manoramā:—*(Trembling with fear and falling at her feet.)* Your Highness, I have really done no offence. I was obstructed by this very wretched fellow standing in the doorway, and snatching forcefully the ornaments from my hands. And the voice of my plaintive cry, lost in the noise of the fool, was not heard.

Vāsavadattā :—Maid, rise up. I know all, now. *Vasantaka* is certainly the stage-manager in the drama of the *Āraṇyakā* episode.

Vidūṣaka :—Just think of that for yourself ! *Āraṇyakā* and *Vasantaka* are a world apart !!

Vāsavadattā :—*Manoramā*, well take hold of him and follow me. In the meanwhile I shall look to the representation.

Manoramā :—*(Aside)*Now I breathe again. *(Binds Vidūṣaka by the arm)* you knave, now pay for your inconsiderate conduct !

Vāsavadattā :—*(Hurriedly coming near)* My Lord, good be with us ! Forgive me, my Lord. for I bound you with a chain of blue-lotuses, mistaking you for *Manoramā*. *(With these words removes the loop of blue-lotuses from his feet, sarcastically)* *(Āraṇyakā moves away in fear, and stands).*

King :—*(suddenly jumping from his seat and noticing Vidūṣaka and Manaramā, to himself)*

How! Am I recognised by the Queen? *(Betrays embarrassment).*

Sānkrityāyanī:—*(looking at all smiling).* How! The play has taken quite a different turn. We are out of place here. *(Exit.)*

King:—*(aside)* This is a novel way of wrath. I see no possibility of conciliation. *(Musing)* Well, now I will do this. *(Aloud)* Dismiss anger (from your heart), O Queen!

Vāsavadattā: —My Lord, who is angry here?

King:—That you are *not* angry!

Though your eyes look love, still they burn red with anger; Your honeyed utterences stammer at every syllable; the heaving of your heavy breast proclaims the repressed sighs; your anger though checked by utmost efforts clearly manifest itself. (13)

(Falls prostrate at her feet.) Pardon me, my dear.

Vāsavadattā:—*Āraṇyakā*, the king sues your favour with the words "dear, forbear", taking you to be angry. Come close to him, therefore. *(Drags her by the hand).*

Araṇyakā:—*(fearfully)* I know nothing of this, Your Highness!

Vāsavadattā:—*Āraṇyakā*, you are all innocence indeed! Or you will not know anything indeed! Now I will teach you lessons. Catch hold of her, *Indīvarikā*.

Vidūṣaka:—Madam, today on the festal day of the Moon my friend designed an opera therewith to divert your mind.

Vāsavdattā:—Laugh comes over me, to see these your vulgar actions.

King:—My Goddess, please don't suspect otherwise. Do you not see ?

Why cast this slur by knitting your eyebrows on your moon-shiny forehead ? Why is this lower lip trembling like the flower of Badhujīva stirred by the breeze ? Why this extra penalty to your already slim waist, imposed by the additional heaving of your heavy breast ? Away with anger. I played this simply to humour you. (14)

Pardon me, my Goddess.

(Falls prostrte at her feet again)

Vāsavadattā:—Maid, finished is the farce. So come, let us go in. *(Exeunt)*

King:—*(Looking)*. How, the Queen departed without showing favour ? As I look upon this face of the Queen and that of my Love—the one with an eyebrow knit into a frown through anger, and thus more frightful from its contact with the drops of perspiration, and the other with tremulous lotus eyes throbbing like a frightened prancing deer, I am tossed in a terrible sea of trouble, oscillating betwixt fear and longing. (15)

So I must hence to bed to scratch out my brains for a remedy to reconcile the Queen.

(Exeunt all).

End of the Third Act.

ACT IV

(Here enters Manoramā)

Manoramā :—*(despondently)* O the Queen's long smouldering anger ! She does not betray a speck of pity upon my friend *Āraṇyakā*, held so long in captivity. (*Shedding tears*) And that miserable girl is not so tormented by the hardships of imprisonment as by hopelessness to see her beloved Lord. And so (heartrending: with difficulty) is her grief that I prevented her from committing suicide just to-day. I have come hitherward, asking *Vasantaka* to keep the King informed of this.

(Then enters Kāñcanmālā.)

Kāñcanamālā:—How is it that I have not come across *Sānkṛtyāyanī* though I seek her ? (*Seeing*) Well, I shall ask this *Manoramā*. (*Approaching*) I say *Manoramā*, do you know where is the revered *Sānkṛtyāyanī* ?

Manoramā :—(*Seeing and wiping off tears*) I have seen her.

~~*Kāñcanamālā*~~ But of what use is she ?

Kāñcanamālā:—*Manoramā*, the Queen received a letter to day from *Angāravatī*. No sooner it was read than the queen began to grow hot, her eyes all full of tears. So I seek the revered lady to divert her mind.

Manoramā:—Pray, what was written in that letter ?

Kāñcanamālā:—My sister is just like a mother to you. And her husband *Dṛḍhavarman* then, is your father. Now, why do I tell you this ? Because, it is more than one long year since he is in captivity of the wicked king of the Kalingas; so it is not meet that hearing the unfortunate tidings, your able husband should remain so indifferent though he is near at hand.

Manoramā:—Friend *Kañcanamālā*, if it was so ordered by the King that this news should be read to the Queen by none, then who told it to her ?

Kāñcanamālā:—As I stood still after reading it, the Queen herself snatched it from my hands and read it.

Manoramā:—So then go thy way. Here is the Queen herself standing in the Ivory Tower, along with the same (lady).

Kāñcanamālā:—So then I shall go to the Queen.

(*Exit*)

Manoramā:—Long have I tarried from *Āraṇyakā*. And the poor girl is desperately disgusted with her life. I must go to her directly, lest some misery should befall !

(*Exit*)

Here ends the Prologue.

(*Then enter seated, the dejected Queen Vāsavadattā, Sāṅkṛtyāyani, and the retinue in order of rank*)

Sāṅkṛtyāyanī:—Daughter of a Prince, don't despair. *Vatsarāja* is not so (hard-hearted).

Knowing the husband of his mother-in-law to be in such a plight, how will *Vatsarāja* remain indifferent?

Vāsavadattā:—Madam, you are too straightforward. He who has no use for me, what use has he for mine? It is all right for Mother to write this; she does not know that *Vāsavadattā* is not now what she was formerly. And you have already visualized the episode about *Āraṇyakā*? So now how do you say so?

Sānkṛtyāynaī:—I maintain this in as much as I was an eyewitness to the fact that he certainly played that way to make you laugh, in the festal days of the Moon.

Vāsavadattā:—Madam, nothing is more true! I was so made to laugh at that now! I somehow or other stand before Your Ladyship, through shame! So then what is the use of (harping on) the same old story? Why, it was even this very *Love* which carried me to this length! (*Weeps*).

Sānkṛtyāyanī :— Princess enough of weeping. *Vatsarāja* is not so (wicked). (*Looking about*). Or even he himself has come here who will calm down your wrath.

Vāsavadattā:—This is but an airy carriage of your mind, Your Ladyship!

(*Then enter King and Vidūṣaka*)

King:—Friend, what help is there to free my love?

Vidūṣaka :—Friend, don't despair! I'll tell you a remedy.

King :—(*joyfully*) Quick! Out with it.

Vidūṣaka :—You are already shining with your prowess in the the thick of numberless battles and moreover you possess an irresistable army of infantry, cavalry and elephant forces. So at this moment beleaguer the gynacium with your army en masse and set *Āraṇyakā* free.

King:—The impossible has been advised.

Vidūṣaka :–What is impossible in this? There dwells no other male being besides the deformed, decrepit and fossilized dwarf of a chamberlain.

King:—(*Contemptuously*). Fool, why prattle so irrelevantly? Save the favour of the queen, there is no other remedy for her liberty. Advise me how should I win the Queen's favour.

Vidūṣaka:—Sir, live without breaking fast for a month. In that way the fiery queen will be propitiated.

King :—Enough of ridicule. Pray tell me how I should reconcile the Queen?

Whether I should embolden myself to bear me away before her and smiling should embrace her in the neck, or should I please her by hundreds of well arranged honeyed words; or whether I should fall prostrate with my hands folded at the feet of the queen; truly, alas! I am at a loss to know as to how I should conciliate the queen. (1)

Vidūṣaka:—Sir, go yourself. As for me, I have just come here after freeing myself and skipped off from the jail with great difficulty. So I will not accompany you.

King:—(*Laughing and holding him by the neck drags him back per force*). Come, come, fool. (*Walking about and taking stock of the situation*). Here is the Queen. I'll directly approach her.

(*Bashfully goes near her, Vāsavadattā dejectedly rises from her couch*).

King:—Why dost thou leave the seat? Be thou not confused at me. It is not meet for thee to arise thus in my presence, O thou of slender waist; the favour of a glance is enough to enslave me unto thee; why then am I thus put to shame with this excessive veneration? (2)

Queen:—(*Scrutinizing the King's profile*) My Lord, you are ashamed indeed, now!

King:—My Love, truly I am ashamed. For I busy myself about pleasing Your Ladyship, though my fault was seen by you.

Sāṅkṛtyāyanī:—(*Pointing to the couch*) Your Majesty, let the couch be graced.

King:—(*pointing to the same*)
Let the Queen sit here.

(*Vāsavadattā sits on the floor*)

King:—O, does the Queen sit on the ground? I will also sit there. (*Sitting on ground and joining the palms*). My love, excuse me, please, excuse

me. Why does your anger so increase its gravity even when I am thus prostrate at your feet.

Lady, with beautiful eyes, you do not knit your brows but only weep incessantly. Your lips are not throbbing fast. You only leave continuous sighs; you do not utter a word but bend your head in some deep meditation. Your smouldering anger torments me like a concealed wound. Favour me. (*Falls at her feet.*) (3)

Vāsavadattā :—You are at the acme of happiness. Why do you tease persons that are aggrieved ? Arise. Who is angry here ?

Sānkṛtyāyanī :—Arise. King, what is the use of this ? The reason why she laments is altogether different.

King :-(*Confusedly*) Madam, what else ? (*Sānkṛtyāyanī whispers in his ears*)

King :-(*Laughing*) If so, then don't despair. I bethought myself, I might congratulate the Queen when I have already accomplished the business. Otherwise, how shall I observe such complete indifference in the matter concerning *Dṛḍhavarman* ? It's several days since ths news has arrived. This is how the matter stands.

All the surrounding territory being beleaguered by our forces with *Vijayasena* as their leader, the wretched king of the Kalingas shorn of his prowess suddenly resorted to his castle where the rampart is now the only succour of that helpless one ! (4)

And while he is in that strait

The zeal of his warriors and servants ebbing lower and lower every day, and the strength of forces being reduced to nonentity by the devastating destruction of his tuskers and horses, you will hear him either taken captive or massacred in fight ere long when my troops will ransack the castle. (5)

Sānkṛtyāyanī :--Princess, I told you from the very first that *Vatsarāja* will not keep silent without retaliating.

Vāsavadattā:—If this be so, it is dear to me !

(*Enter Doorkeeper*)

Pratīhārī:—Victory unto my Lord. Here awaits at the door *Vijayasena* along with the chamberlain of *Dṛḍhavarman* with his eyes beaming with joy and eager to impart good tidings.

Vāsavadattā:—(*Smilingly*) Madam, as I take it, my Lord has satisfied me.

Sānkṛtyāyanī:--Partial as I am to *Vatsarāja*, I will not speak a word.

King:—Admit them quickly.

Pratīhārī:—So please you. (*Exit*)

(*Enter Vijayasena and Chamberlain*)

Vijayasena:—I say, *Chamberlain*, I feel an unspeakable excess of happiness, now that today I am to see the feet of my master.

Kañcukī:—*Vijayasena*, it is true what you say. See.

A servant becomes filled with happiness even

in ordinary circumstances at the (mere) sight of (his) master ! How much then might one who has carried out the mandates of his master in shattering down the hostile forces ? (6)

Both:-- (*Approaching*) May Victory attend Your Majesty !

(*King embraces both of them*)

Kañcukī:--King, congratulations to you.

The vile *Kalinga* King is slain. Our Lord is restored to the throne. All this is done at your instance by *Vijayasena*, the Conqueror of Foes.(7)

Vāsavadattā:—Dear Madam, don't you recognize the chamberlain, eh ?

Sānkṛtyāyanī:—How shall I not recognize him ? Is he not the same by whose hand your mother's sister sent the epistle ?

King:—Well done, *Vijayasena* ; you have performed a great mission.

(*Vijayasena falls at his feet*)

King:—Dear Queen, congratulations. *Dṛḍhavarman* has been re-established in his kingdom.

Vāsavadattā:—(*Joyfully*) It is a great favour to me.

Vidūṣaka:—In days of prosperity such as these, this must be performed in the palace : (*Pointing to the King and running his fingers through the lute*) Paying respects to the teacher, (*pointing to himself*) hospitality to a Brahmin, (*and pointing to Āraṇyakā*) free pardon to all *detenus*.

King:—(*Aside, without the knowledge of Vāsavadattā, clapping his hands*) Well, friend you have hit it !

Vidūṣaka:—My Lady, how is it that you do not issue any orders about it ?

Vāsavadattā:—(*looking at Sānkṛtyāyanī and smiling*) The Fool has at last freed *Āraṇyakā* !

Sānkṛtyāyanī:—What is the use of keeping the poor girl in custody ?

Vāsavadattā:—As pleases Your Ladyship.

Sānkṛtyāyanī:—If so, then I shall myself release her. (*Exit.*)

Kañcukī:—And one more thing is ordered by King *Dṛḍhavarman*: "Everything has been carried out as one would wish through your favour. I offer my life at your service. You are at liberty to do what you will with it !"

(*The King bashfully looks down.*)

Vijayasena:—King, the extra-ordinary love, which *Dṛḍhavarman* cherishes for you is beyond words.

Kañcukī:—"Though we pined that no kinship ensued between you and me on account of the loss of our daughter *Priyadarśikā* already betrothed to you, our grief is dispelled by you by your marriage with *Vāsavadattā*".

Vāsavadattā:—(*with tears*) Venerable Chamberlain, do you mean to say that my sister is lost ?

Kañcukī:—Princess, when the inhabitants of the gynacium ran this way and that, in that dread-

ful war with the ruthless King of the *Kalingas*, luckily I chanced to see her and thinking it not fit to remain there, I took her and started to meet King *Vatsarāja*. After long deliberation I entrusted her to the care of *Vindhyaketu* and made away from that place. I had scarcely returned back when I found that the place, along with *Vindhyaketu* himself, had an existence in memory alone!

King:—(*Smiling*) What are you driving at, *Vijayasena*?

Kañcukī:—And there I searched for her in vain; and from that time I am in the dark about her whereabouts!

(*Enter Manoramā*)

Manoramā:—My lady, the poor girl is on the point of death!

Vāsavadattā:—(*with tears*) Why, dost thou know tidings of *Priyadars'anā*?

Manoramā:—I do not know the news about *Priyadars'anā*. But this *Āraṇyakā*, as I told you, is on the point of death because of drinking the poison brought to her under the pretext of wine. So may my mistress help!

Vāsavadattā:–(*to herself*) Alas! Alas! The news about *Āraṇyakā* has over-shadowed my grief for *Priyadars'anā*. The people are suspicious. Perhaps they will construe me wrongly. In this case this is proper. *Manoramā*, quickly bring her here. My Lord here is expert in the lore about

poisons, having mastered it in the Naga-regions.
(*Exit Manoramā*)

(*Then enters Āraṇyakā borne by Manoramā and gesticulating the pangs of poison*).

Āraṇyakā:—Friend *Manoramā*, why do you now throw me into abysmal darkness?

Manoramā:—(*despondently*) Alack the day! The poison has transfigured even her eyesight! What ho! quick! help! help!! The poison is working rapidly.

Vāsavadattā:—(*hurriedly holds the King's hand*) My Lord, rise up, rise up! Really, the poor girl will quickly die!

(*All turn their eyes.*)

Kañcukī:—(*Looking her*) She has a close resemblanace to our Princess, *Priyadars'anā!* (*To Vāsavadattā*) Princess, whence comes this girl?

Vāsavadattā:—Sir ,she is daughter to *Vindhyaketu*, brought here by *Vijayasena* after killing him.

Kañcukī:—Whence can she be his daughter? This is that same princess of ours. Unlucky that I am, I am undone! (*Falling on the ground and rising again*) Princess, this is the same *Priyadars'ikā*, your sister.

Vāsavadattā:—My Lord, help; help! My sister dies!!

King:—Take heart, take heart. Let us see, now, (*To himself*) Oh misery!

Scarcely had the bee gone to drink the bud of a lotus which was duly laden with honey,

when frost blighted it soon! Hopes do not fructify when fortune frowns on us!! (*Aloud*) *Manoramā*, ask her whether she is conscious? (8).

Manoramā:—Friend, are you awake? (*Shaking her, with tears*) I say, friend have you regained your senses?

Priyadarşikā—(*blubberingly*) And even though brought to such a pass, I have not seen the King!

King:—(*To himself, with tears*) She closes her eyes, and all the quarters become dark to me; her throat is choked, while my words come out with difficulty; her breath is suspended, but my body becomes lifeless: methinks, poison only spreads over her, while I suffer all its pangs. (9)

Vāsavadattā:—(*with tears*) *Priyadars'anā*, arise, arise. See here stands the King. How now! She has lost her consciousness even! What offence have I committed though never so unwittingly, that you don't speak, being angry? Excuse me, excuse me. Arise, arise. Never shall I any more offend you. (*Looking up at the skies*) Oh accursed Fate, what offence have I committed that you have shown me my sister in such a plight?

(*Falls on her body.*)

Vidūşaka:—Friend, why do you stand perturbed? This is not the time of despair. The effect of poison is indeed dangerous. So, show the prowess of your lore here.

King:—Quite true. I was a fool so long. So I will reclaim her to life. (*Seeing Priyadars'ikā*) Water, water please.

Vidūṣakā:—*(going out and re-entering).* Sir, here is some water.

(King goes near, places his hand over Priyadars'ikā and recapitulates a spell. Priyadars'ikā slowly awakes).

Vāsavadattā :—Thanks to my Lord, my sister revives.

Vijayasena:—Oh the power of the King over the lore !

Kañcukī:—Oh ! The unimpeded progress of the regal power of His Majesty !

Priyadars'ikā:—*(Slowly awakening and sitting, yawns and with dejection articulates inaudibly) Manoramā,* I slept long indeed.

Vidūṣakā:—Friend, you have vindicated your medicinal skill.

(Priyadars'ikā casts significant glances at the King and bashfully stands bending her face a little.)

Vāsavadattā:—*(with joy)* My Lord, why she is still behaving queerly.

King:—*(Smiling)* In-as-much as the sight is not yet natural, the speech not clear and the body, on which are manifest drops of sweat and horripilation still trembles ; also in-as-much as this tremour perturbs her heavy breast ; it is clear that all the (effects of) poison have not yet subsided. (10)

Kañcukī :—*(Pointing to Priyadars'ikā)* Princess, here am I, ever obedient to your father. *(Falls at her feet).*

Priyadars'ikā:--How, now! the chamberlain *Vinayavasu*? (*With tears*) O, Father, O mother!

Kañcukī:—Princess, banish those tears! Your parents are quite happy. And thanks to the valour of *Vatsarāja*, their kingdom also is in his secure possession.

Vāsavadattā:—(*with tears*)Come, you beguiler! Even now, show your affection for a sister. (*Clasping her by the neck*) Now I live again.

Vidūṣaka:—Mistress, you clasp her neck and are consoled in this way. But you have managed to forget the Doctor's fee!

Vāsavadattā:—*Vasantaka*, I have not forgotten it.

Vidūṣaka:—(*Smiling and looking at the King*)Physician, stretch your hand! I shall see to it that she offers you the hand of her sister as a prize.

(*King stretches his hand. Vāsavadattā offers the hand of Priyadars'ikā*).

King:--(*Withdrawing his hand*) What use is she? It is even now that I have reconciled you.

Vāsavadattā:--On what authority do you deny? She was already offered to you by her father.

Vidūṣaka:--Sir, the Queen must be obeyed, at any rate. Don't contradict her wishes. (*The Queen draws the arm of the King with force and hands over Priyadars'ikā to him.*)

King:—(*Smiling*) The Queen is all powerful! We dare not oppose her!

Vāsavadattā:—My Lord, what other pleasing service can I render to you?

King:—Can there be anything dearer than this? Mark.

Dṛḍhavarman enjoys the whole of his kingdom. You are favourable now unto me, that were separated from me through wrath; your sister alive and beautiful is united at last with you again; so what else is there more pleasant that remains now to be cherished, my dearest? (11)

However, let this Benediction be fulfilled:—

Epilogue

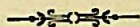
May Indra pour down the wished-for rain, and render the earth abounding with crops; may the presiding Brahmins secure me favour of the Gods through sacrifices duly offered. May the association of the good endure unto the world's end and yield ever-increasing delight, and may the words of carping persons, hard and indelible like cement, be utterly brought to nought. (12)

(*Exeunt all*)

Here ends the Fourth Act.

FINIS

PRIYADARŚIKĀ

NOTES

ACT 1

From the Nātyaśāstra we learn that before the commencement of a drama, an elaborate series of preliminaries (पूर्वरङ्ग) had to be performed, consisting chiefly of the प्रत्याहार which would announce the beginning of the performance, the अवतरण when the musicians enter and take their places, the आरम्भ when the chorus try their voices, and the आश्रवण when the musicians try their instruments, and so on up to Nāndī. All these preliminaries are performed by the Sūtradhāra who then leaves the stage, and his place is immediately taken by another similar person called स्थापक who introduces the play to the audience. This elaborate practice was, however, given up later on, and we find that the सूत्रधार alone performed both the functions of the prelimianaries and of the prologue. (Vide विश्वनाथ's साहित्यदर्पण).

Cf. also पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते ।
प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ।
......सूचयेद्वस्तु बीजं वा मुखं पात्रमथापि वा ॥ Daśa. 3. 2–3,

I. 1. This benedictory stanza describes Pārvatī's state of confusion and excitement, during the ceremony of her marriage. Conflicting feelings and

emotions were roused in her heart, and she was being tossed betwixt the shadow of gloom and the sunshine of delight.

Construe:—धूम...दृष्टिः (सती) इन्दुकिरणैः पुनः आह्लादिताक्षी, उत्सुका वरं पश्यन्ती ब्रह्मणः ह्रिया भूयः आनतमुखी पाद...गते गङ्गां दधाने हरे सेर्ष्या (अपि) करग्रह-विधौ स्पर्शादुत्पुलका (भवन्ती) गौरी शिवाय वः अस्तु ।

धूम...पुनः—'If she looked extremely worried with the fumes of smoke that filled her eyes and thus troubled them, they were immediately visited by the cool rays of the moon, which delighted her immensely'. It should be noted, in this connection, that S'iva supports the moon on his head, like a crest gem; cf. epithets like इन्दुशेखर. आह्लादिताक्षी : आह्लादिते अक्षिणी यस्याः Her eyes greatly delighted.

पश्यन्ती...ब्रह्मणः– Thus delighted when in all her eagerness to have a sight of her husband, she lifted up her eyes, she became aware of the presence of Brahmā, an elderly person, who was acting the Purohita, and greatly abashed, immediately she looked on the ground (आनतमुखी.)

सेर्ष्या...हरे--As she looked down at her feet, she observed the image of S'iva, with Gangā on his head reflected in the mirror-like nails of her feet, at the sight of which she was filled with jealous anger (सेर्ष्या).

पाद...गते-पादयोः नखाः इन्दव इव, ते एव दर्पणानि--तानि गते – Lit. Reflected in the mirrors of the moon-like nails of her feet.

गङ्गां दधाने–" When by the efforts of भगीरथ the heavenly Ganges consented to come down on the Earth, none excepting S'iva could withstand the shock of her fall. S'iva propped her on his head, and allowed her to flow down from his matted hair. Ever since, Gangā came to be permanently situated on the head of god S'iva. cf Rāmāyaṇa I. 43. Sanskrit poets have utilised this legend to represent S'iva as a meek, conceding husband, who would allow a woman (गङ्गा) to plant herself on his head even. They also love to describe how this rouses feelings of jealousy and anger in the heart of Pārvatī, who, intolerant of this ascendency of her co-wife would always try to remonstrate with her husband; cf. Ratnā. 1-3. Mu. I-1.

स्पर्श ... गौरी–' This feeling of anger, however, immediately gave place to a thrill of joy, at the sweet touch of her lord, which sent horripilation through the whole of her body, when S'iva espoused her hand.'

उत्पुलका–उद्गताः पुलकाः यस्याः सा । पुलकः–– Horripilation; erection or bristling of the hair of the body.

गौरी—An epithet of Pārvātī. शिवम्–Bliss, Welfare.

I. 2 The second benedictory verse describes the commotion caused by a heroic exploit of Rāvaṇa. During his excursions in the Puṣpaka aerial car, he happened to pass through the S'aravaṇa forest in the vicinity of Kailāsa mountain, where S'iva was sporting with his wife. The dwarf Nandin stopped him and warned him not to enter the premises. Greatly enraged, he rushed forth, seized the mountain in his arms, and strove to uproot it.

Disturbed in his pleasures, S'iva steadied the quaking mountain, pressing it down with the thumb of his foot. Rāvaṇa's hands were caught underneath the mountain, and he could not extract them. Having thus realised the power of the great God, he propitiated him with praises, and obtained boons of power and long life from him. The story occurs in the Rāmāyaṇa, Uttara kāṇḍa, canto 16.

Cf. एवमुक्त्वा ततो राम भुजान् विक्षिप्य पर्वते ।
तोलयामास तं शीघ्रं स शैलः समकम्पत ॥
चालनात् पर्वतस्यैव गणा देवस्य कम्पिताः ।
चचाल पार्वती चापि तदाश्लिष्टा महेश्वरम् ॥Ibid. 16-25.

उदस्ते--Tossed up, Uprooted. P. P. √उत् + अस्.

गणेषु-गण--a troop of demigods considered as S'iva's attendants, and under the leadership of गणेश.

उल्ल...केषु—With curiosity springing forth in their minds. (उल्लसत् कौतुकं येषाम्)

क्रोडम्—The bosom, the part between the shoulders.

कुमार—An epithet of कार्तिकेय, the god of war, known also as स्कन्द or षडानन. According to the legendary accounts, he was a son of S'iva without the intervention of his wife, his generative energy being cast into the fire and then received by the Ganges. When born, he was fostered by the Kṛttikās--hence the epithet Kārtikeya--who offer d their six breasts to the child and he thus became six-headed (षडानन). In other accounts he is described as a son of S'iva and Pārvatī or Durgā. Here he is represented in his state of childhood.

विषमुचि--S'iva is often represented as wearing on his person, coils of snake; cf. मेघ० 1.60 :

हित्वा तस्मिन् भुजगवलयं शंभुना दत्तहस्ता ।

पादा...वपुषि. Whose body was drooping down, sinking with exhaustion on his firmly implanted feet, because of the heavy weight of the mountain that he was sustaining on his arms, and that S'iva was pressing down with the great toe of his foot.

याति...मूलं. In fact it appeared that the earth underneath his feet was giving way and thus he would drop down to the nether world, the abode of the Nāgas (पातालं).

क्रुद्धो...मया– Opposing sentiments arose in the mind of S'iva. Though extremely indignant at such a disturbance, the close embrace of Umā pleased him.

According to अभिनवगुप्त and मातृगुप्ताचार्य, these verses would constitute a नान्दी, which is defined by them as 'a Verse or verses of the form of a salutation or a benediction and indicative of the story of the drama'– (आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः ।). Very often, therefore, we meet with ingenious attempts on the part of commentators to find out in such a Nāndī suggestions of the plot. Accordingly, we may see here an allusion to the following incidents.

1. i – The despondency and gloom leading to thoughts of suicide in the mind of Priyadarśikā were cleared away by the sight of Vatsa-rāja.

1. ii – She was all eagerness to see him, but the presence of the Brahmin Vidūṣaka restrained her.

1. iii – Feelings of jealousy were roused in the mind of Vāsavadattā, as a result of which she confines Priyadarśikā, and keeps her out of the sight of the king.

1. iv – She is released from confinement and the drama closes with the espousal of the hand of Priyadarśikā, who is thrilled with joy at his touch.

2. i – The mountain - king Vindhyaketu is besieged by the forces of Vatsarāja; his followers, amazed at this sudden attack, rally round their chief to fight the foe.

2. ii – It may refer to the episode of the poisoning of Priyadarśikā.

2. iii) – An allusion to Vatsarāja's trip to the nether world.

2. iv – Greatly scared by the bees swarming round her face, she closely embraces Vatsarāja unknowingly.

सूत्रधारः– The principal stage-manager who arranges the cast of characters, instructs them and, takes a prominent part in the Prastāvanā. According to मातृगुप्ताचार्य, he must have the following accomplishments :–

चतुरातोद्यनिष्णातो ऽ नेकभाषासमावृतः ।
नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थतत्त्ववित् ॥
नानागतिप्रचारज्ञो रसभावविशारदः ।
नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ॥
छन्दोविधानतत्वज्ञः सर्वशास्त्रविचक्षणः ।
तत्तद्गीतानुगलयकलातालावधारणः ॥
अवधानप्रयोक्ता च योक्तृणामुपदेशकः ।
एवंगुणगणोपेतः सूत्रधारोऽभिधीयते ॥

अथाहं– This portion of the Prologue recurs with slight verbal differences in the other two plays of Harṣa,

Ratnāvalī and Nāgānanda. The latter, however alludes to the festival of Indra.

वसन्तोत्सवः— The festivities that hailed the advent of spring were formerly celebrated on the full-moon day of the month of Caitra, but now take place on the full moon day of Phālguna, and are identified with the Holi celebrations.

Dramatic performances were formerly exhibited only on such special occasions, as religious festivals or the celebrations in honour of the birth of a son to the King and so on.

राजसमूहः— On the group of eighteen vassal princes owing their allegiance to king श्रीहर्ष, see Introduction.

नाना...गत—Coming from the various parts of the quarters.

पाद...जीविना— Dependent on, paying their homage to, *Lit.* Living upon the lotus-like feet of the Lord. (पादपद्मे उपजीवति सः)

अपूर्व...कृता–Admits of a two-fold interpretation : 1. अपूर्वस्य वस्तुनो रचनयालंकृता–Graced by the arrangement (into a dramatic form) of a novel story, unknown before. Such a claim, however, is not possible, since we know that the story of उदयन and वासवदत्ता was known to the people from a very long time.

2. अपूर्वया वस्तुरचनया अलंकृता— Graced by a novel treatment of the story, which here as also in the parallel passage of the Ratnāvalī alludes apparently to the innovations introduced by the author in the original story as related in the Bṛhatkathā of Guṇādhya or its sanskritised version, Kathāsaritsāgara.

प्रियदर्शिका— By transference of epithets, the play received its name after the heroine, who is, however known by the name of आरण्यका, almost throughout the play. It is only in the concluding portion, that one comes to know her as प्रियदर्शिका or rather as प्रियदर्शना. Cf. also the name of his other drama, रत्नावली, given after its heroine.

नाटिका— Vide Introduction.

श्रोत्र...परा— Hearsay. *Lit.* A series or succession of ears.

सर्व...दिन:— Of him who delights the hearts of all the people.

अस्मासु...बुद्ध्या— And with a view to favour us, as well.

तत्तस्यैव...नाटयितव्या Cf. वि० I. 2.

प्रणयिषु वा दाक्षिण्यादथवा सद्वस्तुपुरुषबहुमानात् ॥

यथावत्— यथा अर्हति—इति As is proper.

आवर्जित—*Lit.* made to be inclined towards, won, attracted.

सामाजिक— One who sits in an assembly (समाज). An audience.

V. 3. The verse, recommending the drama to the notice of the audience details the merits that will be calculated to its successful reception by them.

गुणग्राहिणी— Appreciative of the merits. (गुणान् गृह्णाति सा)

वस्त्वेकै...गण:— Construe thus— इह एकैकमपि वस्तु वाञ्छितफलप्राप्तेः पदम् । किं पुनः अयं सर्वोऽपि मद्भाग्योपचयात् समुदितः गुणानां गणः । 'When even one merit of these four would have been the source (पदं) of the fulfilment of my desires, how much more so will it be, when through an excess or accumulation of my good luck (मद्भाग्योपचय) all these excellences are found combined together. This stanza constitutes techni-

cally the प्ररोचना or recommendation, and recurs verbatim in the Ratnāvalī (1.6) and the Nāgānanda (1.3). In the latter, however, Vatsarāja is replaced by बोधिसत्व.

नेपथ्यम्—The tiring room, where the actors attire themselves.

प्रस्तावनाभ्युद्यते—Busy with, engrossed in the prologue. By this remark the Sūtradhāra cleverly introduces a character and thus opening the play quits the stage.

अनन्तरभूमिका—The next part, probably that of King Vatsarāja.

प्रस्तावना—Or the Prologue called also आमुखं is an introductory dialogue—(here, it is a monologue)— between the सूत्रधार and नटी or one of the actors; after giving an account of the author and his qualifications, it introduces the incidents of the drama; cf. दश० III 8.

सूत्रधारो नटीं ब्रूते मार्षं वाथ विदूषकम् ।
स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् । प्रस्तावना वा ॥

Cf. also नटी विदूषको वापि पारिपार्श्वक एव वा ।
सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥

Of the Prastavanā, there are three varieties, according to दशरूपक (or five according to साहित्यदर्पण, of which प्रयोगातिशय 'particular presentation' is one, in which a character is introduced by a remark of the stage-manager.

एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगतः ।
पात्रप्रवेशो यत्रैष प्रयोगातिशयो मतः ॥ ३ ॥

The Prastāvanā of the प्रियदर्शिका is of the प्रयोगातिशय type.

विष्कम्भक:— It is an explanatory scene, so called from its concisely compressing (√वि + स्कम्भ्) into a short space those subordinate parts of the plot, not enacted before the audience but a knowledge of which is quite essential to the comprehending of the action in the remainder of the play. Cf.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥ दश० ॥ I. 116.

It is a monologue, performed by one person, or a dialogue, performed by two or more, of the same or different classes, according as it is शुद्ध or संकीर्ण. Cf.

एकानेककृतः शुद्धः संकीर्णो नीचमध्यमैः ॥

or मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः ॥

Thus we see that only the middling or inferior characters can enact a विष्कम्भक, and again it may be a soliloquy by one character, as we have it in our drama, or a dialogue by two, as in विक्रमोर्वशीयम् III. It may occur at the beginning of any of the acts, even the first, as in the present case, just after the प्रस्तावना. Cf.

आदौ विष्कम्भकं कुर्यादङ्कं वा कार्ययुक्तितः ।
अपेक्षितं परित्यज्य नीरसं वस्तुविस्तरम् ॥
यदा संदर्शयेच्छेषं कुर्याद्विष्कम्भकं तदा ॥ दश० ॥ 30 ff.

This preliminary introductory scene is later linked up with the main action of the play, through the reappearance of कंचुकी, at the time of the recognition scene in Act IV. In the रत्नावली too we find the विष्कम्भक scene connected with the main story in the same manner.

For the various details of the story that the Kañcukin relates here, see the Introduction.

V. 4. Rather than witness all these calamities with my own eyes, befalling me and my lord, I should certainly have wished myself dead long ago. It is this accursed lingering life which gave this bitter dose of hardships to me and to my lord.

बन्धु...दुःखम् :—Grief on account of severance of dear kinsmen.

देशच्युति :—Exile. दुर्गम...खेद :—Afflictions on the way which is impassable.

कटु...निष्फला :—Bitter and insipid or unavailing.

अ...शक्तित्रयस्य :—With his threefold regal power unassailable. The regal power has three elements: 1 प्रभु- or प्रभावशक्ति, the majesty or pre-eminent position of the king himself; 2 मंत्रशक्ति, the power of good counsel; and 3 उत्साहशक्ति, the power of energy.

रघु :—The scion of the Solar race which obtained its name रघुवंश from this illustrious prince. For his heroic exploits and world conquest read Raghu—Cantos III & IV.

दिलीप :—Father of रघु. He obtained the son after having propitiated the favour of Nandinī, the daughter of Kāmadhenu, by attending her for three weeks, and performing a severe ordeal

created magically by the cow. See Raghu. Cantos I & II.

नल :—A king of Nisadhas. He was a very noble-minded and virtuous king. He was chosen by दमयंती in spite of the opposition of gods, and they lived happily for some years. But Kali – disappointed in securing her – resolved to persecute Nala and entered into his person. Thus affected, he played at dice with his brother, lost his kingdom and went into an exile with his wife. There too, he was persecuted. He abandoned his wife, almost naked, and went away. Subsequently he was deformed by the serpent कर्कोटक, and so deformed he entered the service of king ऋतुपर्ण of अयोध्या as a groom under the name of बाहुक. Later on, with the assistance of the king, he regained his beloved and they led a happy life.

बद्धानुशय :—Who entertained deadly enmity, or intense hatred (अनुशयः).

बन्धनम् :—Prison, confinement.

लब्धरन्ध्र :—Who obtained a weak or a vulnerable point.

उपपन्न :—Proper, fit, right. एकान्त :– Absolutely, extremely.

प्रलय...रुण :– Dreadful like the world's destruction. According to the Hindu mythology, at the end of the युग, or the world's period of duration, the whole universe is utterly destroyed by the fury of the elements, and after a time is created again.

अव...भ्रम :– The confusion of the scuffle.

मित्र...न्वित :– An ally, bound with ties of friendship.

आटविक :– Lit. Belonging to the forest; a forester.

निर्मानुषीकृत :– Rendered so desolate that not a single human soul breathed on the spot.

निपुणम् :—Closely, minutely. विचित :—Searched.

दस्यु :—A bandit, robber, marauder.

गाढ...कृत :—Completely disabled by deep wounds.

√सफलय् :—A denom. from सफल 'fruitful'.

शरदातप :—The autumual heat. In the month of October, the Sun's heat is very severe, indeed!

V. 5. The verse has a double entendre. One refers to the Sun and the other refers to Vatsarāja.

घन...मुक्त :—1 Freed from the confinement of clouds (Sun). 2 Escaped from close imprisonment (king).

कन्या...प्राप्य :—1 Having reached the Zodiac Libra (तुला) after the occupation of Virgo (कन्या).

According to Hindu astronomy, there are 12 signs of the zodiac. They are :—मेष, वृषभ, मिथुन, कर्क, सिंह, कन्या, तूल, वृश्चिक, धनुस्, मकर, कुंभ, मीन.

During the period of one year the Sun visits all the signs.

2 Having reached the zenith of his lustre, by carrying off the maid, i. e. वासवदत्ता, the daughter of Pradyota.

अधिगतस्वधामा :—1 Having obtaind his native lustre (धामन्) —(Sun).

2 Having been safely installed in his capital. (धामन् - abode). —(King).

P. 4. राजा :—The king Vatsarāja, the hero of the play is technically of the धीरललित type. Free from

anxiety, he has entrusted the responsibilities of government to the care of the minister. He is fond of singing and other delicate arts and is much given to pleasure. The predominant sentiment in him is love and he is of an extremely gentle spirit.

√ निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः । II. 3.

विदूषक :—A jester, fun-making, merry fellow, who enjoys the intimacy of the king, because of his constant attendance on him to keep him lively with his jokes. Very often, we find, however, that besides this function, he greatly helps the king in his love-intrigues, by devising methods to bring about the union of the two lovers, as is the case in our drama, or in रत्नावली and मालविकाग्निमित्र.

V. 6. The king tries to show that some good has come out of this evil of imprisonment.

अविकारिता :—Unchanging nature, unflinching, firm devotion. परिगता :—Known, realised.

मति :—Counsel, intelligence, ingenuity.

उपलक्षित :—Observed.

निर्व्यूढा :—Fulfilled, gratified ; lit. borne out.

रण...निता :—Inordinate passion for facing dangers in war.

निर्व्याजा...त :—As from a self-less (निर्व्याज) pursuit of religion.

दास्याः पुत्र :—'The son of a slave girl'; a term of scornful abuse.

√ नवग्रह :—Newly captured. (नवः ग्रहः यस्य सः).

खल...चरण :— With feet faltering, being fastened with clanking iron-chains.

(खलु...लायमाना लोहशृङ्खला तस्याः बन्धः—तेन प्रतिस्खलन्तश्चरणा यस्य सः ।)

शून्य...संताप :—1 शून्यः दुष्करश्चासौ पिशुन्यमानः (सूच्यमानः) हृदयसंतापः यस्य — Whose manifested torment of the heart is futile (शून्य) and unbearable. 2 शून्ये ... पिशुन्यमानः...संतापः यस्य — Whose grief is being manifested in the void (शून्ये). It is like a cry in the wilderness (अरण्यरुदितं).

रोष...दृष्टि :— With his eyes stead-fast in a stare by the influence of wrath.

गुरु...मार्ग :—Tearing asunder the ground with the trunk (elephant) — with the hands (king).

अनिद्रासुखम् :—1 निद्रासुखस्याभाव :— Absence of the pleasure of sleep.

2 अनिद्रायाः असुखम् : — Unhappiness of sleeplessnes.

अनुप्राप्तोषि : — The reading of T. and V. viz. अनुभूतोऽसि should be preferred.

V. 7. The king describes the advantages of the prison life, which he enjoyed, in contrast with its defects.

चारकम् : — A prison-house.

निगलस्वन : — The clanking sound of the chains (निगडं-लम्).

बन्धनरक्षिण : — The prison-warders.

स्निग्धाः कटाक्षा : — Impassioned side-glances.

P. 5. रोषं बध्नासि . — Direct your anger towards, Lit. fix your wrath on.

The root बन्ध् is used punningly by itself and in its derivatives.

V. 8. The King's servants always entertain a dread of him; and with all their innocence, they would enter in his presence with a heavy heart, like criminals.

स्थीयताम् :— ' Be seated '. शङ्कमाना Suspicious, afraid.

P. 6. यादृश...कुपिते :—Lit. ' His state is such as would be of one when my lord is angry, ' which means he met his death on the battlefield. The victim of your wrath should never hope to survive.

विस्तरत :—In details.

करि...सैन्य :—The army in Ancient India was constituted of four parts, viz. 1 the troops of elephants 2 cavalry 3 infantry 4 chariots. (हस्त्यश्वरथपदाति). The use of chariots was, however, later discarded as being too heavy for quick movements. Hence we find here a reference to the three-fold division of the army. Cf. also Vs 9-10.

अतर्कित :—Unexpected; unawares.

बल...र्णनेन (बलस्य तुमुलः कलकलः तस्य आकर्णनम्) Hearing the tumultuous noise of the forces.

प्रतिबुद्ध :—Awakened, roused from sleep.

अन...वाहन :—Disregarding the help of his forces or his chariot. (अनवेक्षितं बलं वाहनं च येन ।)

यथा...सहाय :— (यथा...हिताः कतिपये सहाया यस्य ।) Rallying together a few (कतिपय) followers that chanced to be near him.

शोभितं :—Well done; a deed that would grace him and bring glory to him!

मत्सरः :—Fury, rage.

विमर्द :—Scuffle, onslaught.

विम...वेग :--Whose violence of anger was increased by the onslaught.

संप्रहार :—Attack.

V. 9. In this and the next verse, Vijayasena describes the scuffle that ensued between his forces and Vindhyaketu with his few followers. He crushed the infantry, scattered the cavalry and unsheathing his sword, commenced massacring the troop of elephants. Exhausted afterwards, he was slain.

पादात :—Foot-soldiers, infantry,

उरः पेष...पिष्टा :—Pounding down the forces, by the mere crushing pressure of his chest.

पत्ति :—On foot; Lit. a foot-soldier.

P. 2. Construe :—त्रस्तमश्वीयं शरौघैर्हरिणकुलमिव आशाः दूरान्नीत्वा।

अश्वीयं :—Cavalry.

आशा :—Directions, quarters.

सर्व...निवह :—Discharging all sorts of missiles in every direction.

तूर्णम् :—Immediately.

खड्गमुत्खाय :--Drawing out his sword.

करि...लीलाम् :—The sport of cutting to pieces a forest of plantain-trees in the form of the trunks of elephants. (करिणां करा एव कदलीकाननं, तस्य छेदलीला) The straight, round trunks of elephants are compared to the stems of plantain-trees.

V. 10. बलत्रितयम् :—The three-fold army.

आकुलं कुर्वन् :—Harassing, tiring out.

कृपाण...कूट :—With his prominent shoulders illumined with the lustre of his sword.

(कृपाणस्य किरणैः छुरिते अंसकूटे यस्य सः ।)

शस्त्र...वक्षा :—With his broad chest rent with a hundred wounds inflicted with weapons.

(शस्त्राणां प्रहारशतैः झर्झरितं उरु वक्षः यस्य सः ।)

or as J. suggests ' with his thighs and chest rent etc. (...ऊरू वक्षश्च... ।)

व्रीडित :—Put to shame.

गुणैकपक्षपातिनां :—' Having partiality (पक्षपात) for merits alone', conniving at the defects, if there be any.

परितोष :—Delight, appreciation, admiration.

सह...चारिणी :—A wife ; Lit. one who practises religious duties in the company of her husband.

तमनुमृतासु :—Had followed him, i. e. performed suttee.

जनपदेषु :—Countrymen, people.

कृत...प्रलापा :—Who gave out piteous cries of lamentation.

आभिजात्यम् :—Noble birth.

भगिनीबुद्ध्या :—' Thinking her as your sister. ' The king proved to be too true, since in the IV act, she does turn out to be her sister !

गीत...दिषु :—The accomplishments of a lady included proficiency in the arts of singing, playing on musical instruments and dancing.

वैतालिक :—Bard. It was customary for kings to patronise such bards whose duty was to declare the particular hours of the day, in terms of eulogy of the king.

V. 11. The bard proclaims the hour of mid-day, while describing the bathing place of the courtezans in the king's harem.

Construe संप्रति लीला...पादिनः ते सर्वा...लोकस्य आयास...दातैः स्तनैः उत्क्षिप्ता...कलशेव अलंकृता स्नानभूः (भाति) ।

The courtezans in the zenana are busy collecting materials for the bath and in their exertions, the garments slip down from their bosom. Their round gleaming, breasts beautify the bathing place, as if with the decoration of uplifted golden jars.

लीला...दिन :—लीलया मज्जनं, तस्य मङ्गलोपकरणानि स्नानीयानि च तानि संपादयति स...दी° (°लोक)—collecting together the auspicious materials and perfumed powders (स्नानीय) for a pleasure bath.

वारविभ्रमवती :—A courtezan.

आयास...तै :—आयासेन स्खलन्ति अंशुकानि तैः अव्यवहिता छाया येषां--०छायाश्च अवदाताश्च (स्तनाः)

The gleaming breasts whose loveliness is disclosed by the garments dropping down during their efforts.

उत्क्षि......कलशा :—उत्क्षिप्ताः अपरं शातकुम्भस्य कलशा यत्र सा—which had, as if, another (row) of golden pitchers lifted up. Already there were kept rows of golden jars full of water. It appeared, the bosoms added another decoration to the bathing place (स्नानभूः).

सहस्रदीधिति :—The Sun, Lit. thousand-rayed one, describes the effects of excessive heat.

शफ...तेन :—The frolicking of the fish.

क्वथत् :—Boiling.

छत्रा...तनोति :—The peacock is tormented with the Sun's heat and though exhausted with dancing, he wears over his head his plumage spread like an umbrella (छत्राम).

छायाचक्रं :—The circular shade.

आल...लुब्ध :—Longing to drink the water in the basins (आलवाल) of trees.

सद्य ... गजस्य :—The bee attracted towards the elephant's temples by the perfume of ichor feels no longer comfortable there and finds protection from the Sun's heat in the cave-like cavity (कर्णपाली) of the elephant's ear.

कलिङ्गोच्छित्तये :—For the destruction of Kalinga i. e. the king of the कलिंग country, lying along the coast of the Bay of Bengal, between the Mahānadī and and the Godāvarī rivers. The success of this expedition is announced in the fourth act.

Act II.

उपवास...स्थिता—Strictly observing the restrictions of the fast.

स्वस्तिवायनं—Prākrit सोत्थिवाअण also corresponds to the Sanskrit expression स्वस्तिवाचन, which primarly designates the pronouncing of the benediction by a Brāhmaṇa at a religious ceremony, and secondarily the gift which accompanies it. We however, prefer वायन to वाचन, as the former is much more common and is preserved in the popular word वाण. It is probably a sanskritised form of a cognate Prākrit word. Gadre observes that the gift is what is called वाण in Marathi. 'It generally consists of a small basket (S'ūrpa) containing a bodice-piece (Khaṇa), red powder (Kunkū, piñjara), turmeric, bangles, a comb, a wooden casket and some money. This is given on various

occasions as a free gift to Brāhmaṇas by women having their husbands living. The gift is calculated to secure for the women perpetual Saubhāgya 'absence of widow-hood'.

शब्दापयति – Invites, calls. A denominative from शब्द.

धारागृहम् – A shower-bath or a house furnished with artificial jets or fountains of water.

कुक्कुटवाद – A false show of scriptural knowledge, by muttering the Mantras or Vedic hymns. The ignorance of विदूषक is clearly seen from his remarks पंचवेद-षड्वेद etc.

प्रतिग्रह – The right of receiving gifts or donations, a peculiar prerogative of Brahmins.

विरहोत्कण्ठा...निमित्तं – For the purpose of driving away the lovesickness caused by the Queen's absence.

सोत्कण्ठ – Ardently longing, love distressed, love-sick. The king expresses his yearning to have a look of his beloved, whom he describes in this verse.

क्षाम – Emaciated, thin.

मङ्गल...सृतम् – Wearing only the auspicious decorations. They are a red mark on the forehead, saffron besmeared on the arms, and a wreath of glass-beads round the necks!

मन्दो...नी– मन्दं उद्यमेन आलपतीति सा – speaking slowly and with effort on account of her strict observance of religious fasts.

आ...विना (मुखेन) Having a somewhat (आ) pale complexion (छविः).

विजित...तिम् – Vanquishing the moon's lustre at dawn. Cf. Raghu. III. 1.

उत्कण्ठते – Longs for (her sight).

प्रथ ... वस्थाम् – Who is in a state of emaciation and pallor brought about by the first (torments) of love.
(प्रथमेनानुरागेण जनिता अवस्था यस्याः सा ।).

प्रियाम् – That is Queen वासवदत्ता– The verse shows that his love for वासवदत्ता has not yet diminished.

वर्धताम् – May you prosper!

चतु ... कुले – 'Swarmed with Brahmins well-versed in the study of the four, five or six Vedas'. There are only four Vedas: ऋक्, यजुस्, सामन्, अथर्वन्. This multliplication, therefore, betrays his inexcusable igorance and is calculated to create fun.

महाब्राह्मणः – 'A great or learned Brahmin!' Here he is jocularly called so. For the sarcastical and taunting use of the word, Cf. शा॰ V

भो महाब्राह्मण, काममेतदभिनन्दनीयम् ।

अवि ... ङ्गस्य–अविरतं पतन्ति विविधानि कुसुमानि--तैः सुकुमारः शिलातलानां उत्सङ्गः– The stone-slabs are rendered soft with various flowere falling down incessantly.

परि ... कस्य--परिमले निलीनाः मधुकराः-- तेषां भरेण भग्नानि बकुलस्य मालतीलतायाश्च जालकानि यत्र – Where the buds (जालक) have been broken by the burden of the bees submerged in the fragrance.

P. 11 कम ... नस्य – कमलानां गन्धग्रहणेन उद्दामानः मारुताः--तैः पर्यवबुद्धानि बन्धूकस्य बन्धनानि यत्र – Where the stems (बन्धन) of the Bandhūka treee are stirred (पर्यवबुद्ध) by the breezes luxuriant with having taken away the perfume of lotuses.

अवि ... प्रकाशस्य – अविरलाः तमालतरवः – तैः पिहितः आतपः प्रकाशस्य यत्र – Where the Sun's light and heat were obscur-

ed by the thick Tamāla trees.

सश्रीकता – Loveliness, Splendour. (श्रिया सहितः– सश्रीकः– तस्य भावः।)

V. 2. Describes the beauty of the garden: the ground lovely with the coral-like stems of S'ephālikās, perfume of the Saptacchada trees and the sweet humming of bees.

क्षुद्र...स्थगितम् – covered with bits of coral. वृन्त–A stem.

शेफालिका – 'A charming little tree well known for the delicious though evanescent perfume of its flowers. Its delicate orange and white blossoms pour the most delicious fragrance on the evening air and then fall in showers.'

सप्तच्छद – 'Having seven leaves'. The blossoms have a perfume, bitter and pungent, and very much resembles the rut of elephants.

गज...मोहं-करोति – Creates an illusion of the fragrance (आमोद) of the ichor of elephants.

L. 3 and 4: construe:– एते चोन्निद्र...रागाः वारुणी...मत्ताः मधुलिहः अव्यक्तवाचः किमपि गायन्ति।

उन्निद्र...रागाः–उन्निद्राणि पद्मानि–तेभ्यः च्युतः बहलः रजःपुञ्जः, स एव पिङ्गः अङ्गरागः येषाम् – With a yellow pigment of a thick mass of pollen dropped from the full-blown lotuses.

वारुणी...मत्ताः– Intoxicated with the drinking of wine, i. e. honey (वारुणी).

अव्यक्तवाचः– Humming indistinct notes.

य एषः etc. Flowers falling in heaps (निकर) are beautifully compared with rain-drops oozing down

through the interstices of leaves (पत्रान्तर) after a shower of rain.

V. 3. Though the rainy season has gone, the garden in its present state reminds one of the rainy season with its soft grassy plots, strewn over with red Bandhūka flowers.

शिरीष...शाद्वलैः-- With its lawns or grassy plots (शाद्वल) excelling in loveliness even the soft S'irīsa blossoms.

कल्पितकुट्टिमा-- With a pavement (कुट्टिम) fashioned.

मरकतक्षोद -- The powdered dust of emeralds (green in colour). क्षालित – Pure, Lit. washed.

बन्धू...त्कर – A heap of Bandhūka flowers.

बन्धूक – 'It is an erect growing plant; flowers axillary, large, expand at noon, of a bright red colour, and drop by day-light next morning.'

इन्द्रगोप – Cochineal insect, of a red (or white) colour. Lit. 'with Indra as their protector'. Swarms of these insects are to be found in the rainy season. Cf. वि. IV, कथं सेन्द्रगोपं नवशाद्वलमिदम्।

अर्घः (अर्घ्यः) Respectful offering or oblation to a god or venerable person. The ingredients are :—

आपः क्षीरं कुशाग्रं च दधि सर्पिः सतंडुलं।
यवः सिद्धार्थकश्चैव अष्टाङ्गोऽर्घः प्रकीर्तितः ॥

अगस्त्यमहर्षेः– The sage अगस्त्य deified later on, and identified with the star Canopus. Offerings were made to him in the latter part of भाद्रपद, at the time of the heliacal rising of this star. Cf अगस्त्यतीर्थे, Act I.

मुकुलाय्यन्ते -- Are transformed into buds, i. e. closed.

आरण्यका – 'A forest-girl' supposed to be Vindhyaketu's daughter. Her real name प्रियदर्शिका or rather प्रियदर्शना is revealed only later, in Act. IV. Cf. the name सागरिका in the रत्नावली.

अथवा दुष्कर...चिन्तितम् – Or rather, it is not an easy task to commit suicide even.

महार्घ – High, noble.

लघूकृत – Lowered, dishonoured.

यथाभणितं – As I have said, i. e. committing suicide.

गुल्म – Thicket, clump.

उत्कण्ठानिर्भर – Full of longing.

अने...शय – Excess of pleasure enjoyed by the many senses.

V. 4. The pleasure of the various senses realised in the vicinity of the pond is being described in detail in this verse. The Swan's sweet notes, the distant landscape of the high palaces, the fragrance of lotuses and cooling breezes are the sources of pleasure for their respective senses, viz. the ear, the eye, the nose and the body.

दयिता...कारी – Imitating the jingling sound (ह्राद) of the anklets of women.

तट...पाली – A row (पाली) of white mansions (सौध) descried through the interstices of trees growing on the banks.

परि...पटुः (गन्ध) (Perfume) with its intense or piercing (पटु) fragrance.

ह्राद – Delight.

वारि...शीताः– Cooled by their contact with water.

V. 5. Describes the pond which with its lovely full-blown lotuses and clear lucid waters appears like the sparkling glance of the sylvan Deity.

स्फुट...रिणी – 1 (दीर्घिका) Attractive with the loveliness of full-blown lotuses.
(दृष्टिः) – 2 Captivating with its lustre like a blooming lotus.

स्वच्छा – 1 Clear, lucid. 2 Bright.

कुसु...वली – कुसुमानां परिमलेन सुगन्धयुता वेणी मधुकराणां आवलीव यस्याः सा – Whose tresses of hair perfumed with the fragrance of flowers appears like a line of bees (enveloped in the fragrance of flowers).

विद्रु...ल्लवा – विद्रुमलते इव अरुणौ हस्तपल्लवौ यस्याः– Whose sprout-like hands are rosy like coral twigs.
उज्ज्व...लता – उज्ज्वलन्त्यौ तन्व्यौ कोमले च बाहुलते यस्याः – Whose creeper-like arms are bright, slender and soft.

प्रत्यक्षचरी – प्रत्यक्षं चरति सा – Moving in flesh and blood before our eyes.

निर...विकल्पा – निरतिशयया स्वरूपशोभया जनिताः बहवः विकल्पाः यया – Who has occasioned many a doubt by the unsurpassed loveliness of her beauty.

V. 6. In this verse, the king gives out the various conjectures that he draws regarding the identity of this lovely phantom of Beauty, which has charmed him so much.

मिथ्या – etc. This refers to his excursion to the nether world. See Introduction.

मूर्ता – Embodied, incarnate.

कौमुदी – Moonlight.

न घटते – Is not possible.

गुल्मान्तरित – Screened or concealed by a clump of trees.

संलाप etc. Cf. शा॰ I, दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते ।

व्यक्तीभविष्यति – Will be manifest (व्यक्त) – a च्वि form.

मन्त्रित – Talked, uttered.

मुषिताः – Robbed, deceived, (because we could not see her earlier.)

निर्दोषदर्शना – Whom it is not a sin to look at.

असं...पिनी – Talking nonsence or irrelevant things. Cf. शा॰ I. इमामसंबद्धप्रलापिनोमार्यायै गौतम्यै निवेदयिष्यामि ।

धीरता – Noble or dignified bearing.

एत...जनं – एतस्याः अङ्गस्य स्पर्शेन सुखं, तस्य भाजनम् – Who will enjoy the bliss of embracing her body.

सलि...स्तृत – The spreading lustre of her sprout-like hands moving through water.
सलिले चलन्तौ करपल्लवौ, तयोः प्रभा, तस्याः विस्तृतं – (नपुंसके भावे क्तः p. p. used as a noun.)

अपहसितशोभं – With its beauty laughed at, or put to shame i. e. surpassed.

V. 7. The verse describes how really she is lovelier than the loveliness of lotuses—in fact, she is like a veritable moon and it is a wonder that these lotuses do not close at her touch !

अच्छि...सदृशीं (प्रीतिं) – The delight which is like an uninterrupted (अच्छिन्न) shower of nectar-drops.

प्रीतिं...दृशां – Causing delight to the eyes. J. reads ...दृशा – 'giving pleasure by her glance.'

विग...परात् – 1 On account of the garment slipping down from her bosom. 2. On account of the veil of clouds clearing away, (Moon).

कामपि द्रष्टव्यतां (यातायाः) – (Attained) to indescribable (कामपि) beauty or exquisite loveliness.

चन्द्रमसस्तनोः – The orb (तनु – body) of the moon. 'तनु' cannot be interpreted as an adjective 'slender,' as J. suggests; because in that case, all the epithets qualifying आरण्यका cannot be made applicable to चन्द्रमस् (masc.).

कर ... दत्वं गताः – 1 Having received the touch of her hand (आरण्यका); 2 Having come into contact with the (moon's) rays.

पद्माः – Day-lotuses, opening in the morning would close when the sun has set and the moon arisen in the sky. The word is generally in the Neuter.

निपुणतरं बाधमानाः – Tormenting extremely.

हा धिक् etc. Cf. शा० I, अम्मो, सलिलसेकसंभ्रमोद्गतो नवमालिकामुज्झित्वा वदनं मे मधुकरोऽभिवर्तते । हला, परित्रायेथां मामनेन दुष्टमधुकरेण परिभूयमानाम् ॥. This episode is an obvious imitation of the one in the S'ākuntalam.

गर्भदास्याः सुता – 'The slave-born girl'. A term of abuse like दास्याः पुत्री.

तूष्णीकः – Silent, with stealthy steps.

सलि...संचारः – A tread of steps heard by means of the sound in the water.

कालानुरूपं – Fitted for the occasion; opportune.

V. 8. The verse gives the gallant utterances of the king, which he is inspired to say, by the romantic situation in which he has found himself. 'The bees are attracted towards you by the fragrance of your lotus-like mouth. Add to this, your tremulous glances are diffusing round–about the

splendour of a cluster af blue lotuses, which serve as a stronger attraction. How would they leave you, then?'

विषाद: – Nervousness, fear.

परि...लुब्धाः – Allured by the essence (रस) of the perfume.

त्रास ...क्षी— त्रासात् लोले आयते च अक्षिणी यस्याः – Whose eyes are tremulous and dilated through fear.

कुवलय...लक्ष्मी – The beauty of a forest of blue lotuses.

साध्वसं – fear, dread.

सकल...समर्थ – Able to defend (परित्राण) the whole world. Cf. शा० III. पृथिव्या यः शरणं स तव समीपे वर्तते ।.

स्थाने...पक्षपातः – I now understand why my father was so firm in giving me in marriage to this king. His partiality for him is certainly justified.

आयासिता – Troubled, harassed.

परिणतः – Has come to a close; lit. developed. Cf. शा० III, परिणतो दिवसः । तदेहि उटजमेव गच्छावः ।

ऊरुस्तम्भः – Benumbing sensation in the thighs.

अतिशिशिरतया etc. For this pretext for lingering a little longer, cf. शा० II:

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे ।
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।
आसीद्विवृत्तवदना च विमोचयन्ती ।
शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥

न खलु...प्राप्यते -- Fulfilment of desires is never to be had by the unfortunate without impediment, (अविघ्नं). Cf. शा० III, अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः।

V. 9. The lotuses have closed. Their bristling buds, however, very much appear like the horripilation felt at the touch of the beloved आरण्यका.

आबद्धमुखम् – With faces (of flowers) closed.

कण्टकित – Full of bristles ; horripilated, or thrilled—a symptom of an erotic sensation.

सु...सुख – The pleasure of the touch of her soft sprout-like hands.

पुत्तलिका – Doll. Cf. Marathi पुतळी.

अतिसंकटे – At the critical juncture.

अली...दग्धता – Vanity of false pedantry.

V. 10. The sun has set. 'The day's glory, as also my beloved, have departed, the sun's orb, is red; my heart too is full of passion (राग). The Cakravāka, like me, stands on the verge of the pond, lost in thoughts of his love. All is darkness to me and to the whole world!'

पद्म...तिं हृत्वा – Depriving the lotuses of their lustre, (when they would be closing); Robbing the lustre of the lotuses, i. e. Excelling their beauty (प्रियतमा).

रागः – 1 Ruddy glow. 2 Passion.

चक्राह्वः – The चक्रवाक or the ruddy goose, believed to be separated from his mate every evening, being reunited next morning. Cf वि० IV :

सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां
ननु सहचरीं दूरे मत्वा विरौषि समुत्सुक ॥

अन्धकारा (दिशः)–' अन्धकारमया (दिशः) Full of darkness.

Act III.

आर्यपुत्रस्य...वृत्तान्तः –'The incidents in the life of myself and my husband,'–refers, of course, to the captivity of Vatsa, the intrigues of love with वासवदत्ता and his elopement with her. See Introduction.

नाटकोपनिबद्धः – Dramatised; woven in a drama. √नृत् has the sense of 'enacting'.

कौमुदीमहोत्सवः – The moon-light festival, celebrated in autumn on the full-moon day in Āśvina-Kārtika. Cf. मु॰ III.

शून्यहृदया – Absent-minded. Cf. for the incident वि॰, Act III,–विष्कंभक.

आत्मनैव मन्त्रयमाणा – Speaking to herself.

विस्रब्धजल्पित – Confidential utterance, unreserved talk.

प्रवेशक – A Praveśaka also is an introductory scene serving the same purpose as the विष्कम्भक, only with this difference, that the characters that take part in the Praveśaka are exclusively of the inferior class who speak the Prakrit dialect. It must come between two acts; thus, unlike the विष्कम्भक, its exsistence in the Act I is not possible. Cf.

> तद्वदेवानुदात्तोक्त्या नीचपात्रप्रयोजितः।
>
> प्रवेशोऽङ्कद्वयस्यान्तः शेषार्थस्योपसूचकः ॥ दश॰ I. 118.

कामावस्थां नाटयन्ती – Acting or gesticulating love-sickness.

हृदय ... दुर्लभ etc, – Such a sentiment is to be met very often in Sanskrit dramas. Cf. वि॰ I :

अहो नु खलु दुर्लभाभिनिवेशी मदनः। or इदमसुलभवस्तुप्रार्थनादुर्निवारं प्रथममपि मनो मे पञ्चबाणः क्षिणोति ॥ ibid. II. 6.

दुल्लहो पिओ तस्सिं भव हिअअ णिरासं । मा० II. 4.

दुल्लहजणाणुराओ लज्जा गरुई परव्वसो अप्पा ॥ र० II. 1.

तथा नाम... माम् – Lovely forms ought to delight and never torment people. Cf. a somewhat similar expression - न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति। शा० IV.

अभागधेयता – Misfortune, ill luck.

कस्मै...करिष्यामि – Cf. शा० III, स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति । सह्यवेदन- With its pangs endurable.

हृदयनिर्विशेषा – Lit. With no difference between her and my heart (हृदयान्निर्गतः विशेषः यस्याः।) Like my own heart; my second self.

न पारयामि – Am not able.

निर्वृतिः – Happiness, solace.

अतिभूमिं गतः – Has reached its climax.

तपस्विनी – Poor, pitiable girl. (Marathi गरीब बिचारी)

युक्तं नाम...लज्जितुम् – 'Is it good of you to be abashed of your own heart?' She resentfully reproaches आरण्यका for having kept the whole thing a secret to herself, without communicating it to her, when as a matter of fact she would repose so much confidence in her, as if she were her second heart.

लज्जा...ध्यति – It is all the fault of bashfulness, which does not allow me to speak out such a secret to you.

अयं...मन्त्रयते – It is a friend speaking with partiality, thinking highly of her friend, according to the

maxim सर्वः कान्तमात्मीयं पश्यति । शा० II. सखी...तिनि-'Partial to your friend'.

देवी...निबद्धे (जने)—'Restrained with the Queen's accomplishments'. He is not free to bestow his affections on me. The charms of the Queen have bound him to her already, Cf. शा० III:

किमन्तःपुरविरहपर्युत्सुकस्य राज्ञ उपरोधेन ।

कम...रागः – With his affection fixed on a lotus.

अभि...लम्पटः—Greatly covetous (लम्पट) of tasting the new juice.

कुतः स्थितिं करोति—How would he rest, keep quiet or be at ease?

कमलिनी etc. For this sentiment, cf. मा० III:

मालविका–हला, देवीं चिन्तयित्वा न मे हृदयं विश्वसिति ।

वकुलावलिका–मुग्धे, भ्रमरसंबाध इति वसन्तावतारसर्वस्वभूतः किं नः चूतप्रसवः अवतंसनीयः ॥

असंभावित – Improbable, impossible.

संतापः– The Sun's heat, as also the 'heat' of passion.

एतदवस्थां गता—Reduced to this state.

अविश्रम्भशीला– Showing want of confidence, unconfiding.

निश्वास...भणति–It is a question of appeal(काकु),and though in a negative form, its answer would be in the affirmative. e. g. न भणति किम् । भणत्येव ।. She means to say that her love, though concealed from her is already being indicated to her by her persistent sighs. It speaks for itself, and need not actually be expressed in so many words.

निश्वास...गेत: – Exhibited in the guise of sighs.

अवि ... शब्दः – अविरतं पतन् कुसुमशरस्य शराणां निवहः, तेन प्रवृत्तः हुङ्कारशब्दः – Like the hissing sound of the volley of arrows discharged by Cupid and falling down incessantly (अविरतं).

न...उपालम्भस्य :– उपालंभ :– Taunting, remonstration.

पार्श्वपरिवर्तिन् : – Attendant.

कि... संवृत्ता :– There is a pun on the word आरण्यका – 'A forest girl'. She is not to be found anywhere here, in this garden. Does this mean that she has escaped from this place and gone back to the forest, her former home ? 'Has she really turned a Sylvia, once again ?'

गुरुनिस्सह :— Unable to bear the heavy pangs of passion.

अस्वस्थवचनम् :– Discomforting words.

करतल...शीतलानि :– Rendered doubly cool and comforting by the touch of her hand.

अयं ... अवसरः – This is my opportunity now.

ज्ञापयामि : – I shall help you in knowing, I shall tell you.

परिहासशीला : – Of a jesting nature.

अपवार्य : — 'Aside, turning away to the person or persons'.—A stage-direction, occurring frequently in the dramas, to indicate that a person is speaking 'aside' to another person, in a manner so as not to be heard by any others excepting him.

...रहस्यं कथ्यतेऽन्यस्य परावृत्यापवारितम् ।

अतिकोपना :—Hot-tempered.

प्रेक्षागारम् :– A play-house, theatre.

सज्जीकृतम् :—Arranged, made ready.

विभवतः – In accordance with the order of rank.

गूढवृत्तान्तं (चरितम्) : – With its secret events.

स्वानुभवमपि :—Though personally experienced. The Prākrit साणुभवं should be rendered in Sk. as स्वानुभवं rather than सानुभवं as G. and V. have done. विअ = इव as read in G. is not preferable.

अदृष्टपूर्वमिव :—As if not witnessed before.

आश्रयगुण :—(Not the merit of the poet so much as) the virtue of the basic story.

असारं (काव्यम्) :—Dry, insipid.

शृण्वताम् ; – Of the listeners.

V. 1. The verse corroborates what साङ्कृत्यायनी has said above. Even a trifling thing attains to eminence through its contact with the great.

यत्किंचिद् : – An insignificant, trifling thing.

मत्ते...गतं भस्म : – Ashes applied to the temples of an intoxicated elephant.

शृङ्गारतामेति :—Serves as an embellishment or decoration.

कथानुबंधः – Continuation of the conversation.

V. 2. Describes the theatre, which with its decorations, pearl-wreaths and young damsels appears like a veritable abode of gods.

रत्न...रम्यम् :—रत्नशतैः शोभिताः शातकुम्भस्तम्भाः, तेषु अवसक्तानि पृथुमौक्तिकानां दामानि, तैः रम्यम् —Lovely with festoons of big pearls attached to the golden columns adorned with hundreds of jewels.

अध्यासित :– Occupied.

विजिताप्सरोभिः (युवतिभिः) :—(by damsels) who vanquished

i. e. surpassed the celestial nymphs (in point of beauty).

सुर...समानम् :—Resembling the residence (विमानं) of gods.

मदङ्गापिनद्ध :—Worn on my person; Lit. 'Fastened on my limbs'. Cf. शा० I. अतिपिनद्धेन वल्कलेन...नियंत्रितास्मि !

प्रसाधय : – Decorate, adorn.

नलगिरि : – The name of the famous elephant of Pradyota. See Introduction.

गर्भनाटकम् or 'An embryo-play' is thus defined in the सा० द०, VI. 279 :–

अङ्कोदरप्रविष्टो यो रङ्गद्वारामुखादिमान् ।
अङ्कोऽपरः स गर्भाङ्कः सबीजः फलवानपि ॥

According to this definition, this is an Episodic play, or a play within the play. It has its own preliminaries, the Prastāvanā etc., and has a Germinal scene (बीज) and a De'nouement. Its chief purpose is to advance the main action of the drama and to bring out character.

We find that the Queen was assiduously guarding आरण्यका from the King's sight, while विदूषक and the King, were trying their best to devise means to meet her. In the Second Act विदूषक comes by Manoramā accidentally, and there with all the cleverness and ingenuity of a woman, she has suggested to him a plan of a meeting between आरण्यका and the King, which required all the courage in him, being hazardous. In the episodic drama of उदयन's adventures, of his love intrigue and elopement with Vāsavadattā, composed and staged by सांकृत्यायनी, it

was first arranged that आरण्यका was to play the rôle of वासवदत्ता, and मनोरमा that of the king Udayana. Later मनोरमा agreed to exchange her part to the King who, she proposed, should play his own part and thus through the dramatic representation, he should successfully fulfil his heart's desires, cherished so long, for the union of आरण्यका. The whole thing would have been carried out without the least suspicion, had it not been for the fact, that Vāsavadattā, exasperated at some of the situations, exaggerated and overdrawn, left the Hall in disgust. The whole show, like the play within the play in Hamlet, ended in a fiasco and later, in the disclosure of the King himself acting his own part. In his drowsiness, Vidūṣaka let out the whole secret. The Queen was furious, and confronted the King, bringing home to him his guilt, and arresting the two culprits, वसन्तक and आरण्यका. She kept them in custody like two veritable prisoners. The action here reaches its culmination. The seed of love, germinated in the hearts of the two lovers, has found its temporary fruition in this गर्भनाटक, where the lovers see each other face to face, and exchange the language of love, though under the guise of different characters and different situations. We wait to see with anxious hearts, what the sequel would be now. The invention of a गर्भनाटक, thus, is highly ingenious and artistic. As Jackson, in his edition of the 'Priyadarśikā', says, 'The occurrence of a play within a play implies, from the histrionic standpoint, a considerable previous dramatic development and history... occurring usually in the more advanced stages of

the art... The employment of this element in the far-away dramas of India, is not without interest, for it is a device that was unknown to the classic drama of Greece and Rome: nor does it seem to have been elaborated elsewhere, until we find it fully developed and flourishing in our own drama at its rise during the great age of Queen Elizabath. The गर्भाङ्क of early India is therefore the play within a play of later Europe. Orient and Occident, after all, are not so remote from each other in art."

For other such Garbha-nāṭakas, see उत्तररामचरित of भवभूति and बालरामायण of राजशेखर.

कंचुकी :—The chamberlain of Mahāsena. (He should not be confounded with the chamberlain of दृढवर्मन्).

The character of कंचुकिन् is always that of an old decrepit fellow who enters the stage, bewailing his infirmity and old age. We find the same strain in V. 3. where, he compares himself to a King in words of double meaning.

स्खलितानि :—Errors, mistakes, Lit. stumbling.

अन्त...स्थ :—1 Maintaining order in the zenana (कंचुकिन्) 2; Keeping order and peace in the hearts of cities (नृपः).

जरातुर :—Afflicted with old age.

दण्डनीत्या :—1 By the guidance that he receives from his staff (दण्ड)—(कंचुकिन्) 2 By his administration of justice (नृपः).

वृत्तम् :—Conduct. cf. for this verse, शा. V. 1.

विमा...सैन्य :—Who has disregarded the armies of the enemies.

यथार्थनामन् :—One whose name is significant (यथार्थ), who deserves the name महासेन, i. e. possessed of a great army (महती सेना यस्य).

उदयनोत्सव :—Festivities celebrating the capture of उदयन.

उत्स...लेन (परिजनेन) :—With a retinue of servants shining in their gaudy attire, suited to a festival.

मन्मथोद्यानं :—Love's garden.

तदेतद्...etc. The chamberlain sees the women in the retinue splendidly dressed. He sees no necessity, therefore, to refer to their dress now, while reporting the commands of His Majesty महासेन.

V. 4. Describes the female servants of the queens, who have decorated with ornaments each and every part of their body.

नूपुरिन् :—adj. Possessed of anklets.

नितम्बफलकं :—Broad, expansive hips.

शिञ्जान...णै :—With their girdle-bands jingling (शिंजान).

हारा...भि : (°तटैः)—With their broad bosoms whose loveliness was increased by pearl neck-laces.

केयूरिन् adj. Possessed of armlets.

कुण्डलिन् adj. Possessed of earrings. वलयं–Bracelet.

सस्वस्तिकैः (मूर्धजैः) :—With their tresses of hair arranged swastika-wise.

न खलु etc. Thus there is nothing very special that these women will have to do now.

P. 11

केवलं स्वाम्यादेश :--In fact I need not have come and told them about it. I had to do so, however, as such were my lord's orders; समादिष्टः i. e. दिष्टवान् Informed, told.

गन्धर्वशाला :--A music hall. चिरयति :--Delays, tarries.

वीणाचार्यः – The music-teacher.

दृष्ट...उन्मत्त :--The minister यौगंधरायण himself had come in the guise of a madman. He saw that the King had settled the plan of his escape and went away. See Introduction.

चित्रेण भावितः— Struck with wonder.

सहस्ततालं :--With clapping of hands.

सुष्टु...च्यते :-- All editions read 'सुट्ठु एदं पुच्छदि' सुष्टेतत् पृच्छयते. पुच्छदि, however, must, been a scribe's error, the original reading being possibly वुच्चदि (उच्यते).

सदृशा...रज्यन्ते :--' Like will to like '; cf. शा० V.
सर्वः सगन्धेषु विश्वसिति । द्वावप्यत्रारण्यकौ ।

भूमिकां संभावयिष्यति :--Will do justice to your character; will act your part adequately.

नवतन्त्रीसज्जा (घोषवती) :--Fitted with new strings. (तन्त्री.)

त्वया स्थेयम् :--You have to keep yourself in readiness.

सारयति :—Runs her fingers through the strings of the lute.

किं न कथितं etc. She had already told वसन्तक that the King was to act his own part and not Manoramā.

अवगुण्ठितशरीरः – With his body veiled in a mantle.

V. 5. The King enters full of joy at the prospect of meeting his beloved. When he ponders over the various desires that he charished so long and whose fulfilment is at hand, the torments do lessen.

संतापं प्रथमं :—' Distress as at first,' or extreme (प्रथम) torment.

न ग्लपयन्ति (अधरम्) : – Do not parch (my lips).

अजस्रम् : – Incessantly, constantly.

अलसानि :– Languorous, drooping, dispirited.

तनुतां याति : – Gets lessened.

तच्चरितेन...तव्यम् : – No additional hints are needed. The facts as they actually happened in the case of उदयन and वासवदत्ता, are quite sufficient to teach and guide these two lovers as well, viz. उदयन and आरण्यका.

समागमोत्सव : – There is a veiled allusion to the कौमुदी festival. ' While celebrating the Moon-light festival, you may as well, enjoy the pleasure of your meeting'.

न प्रत्याययसि :—Do not believe.

नर्त्यन्ते : – Are made to dance. गुरुता – Importance.

नृत्तं :—Acting.

कतम उद्देशः – What stage of the story.

अपहरति : – Attracts my heart, wins me.

ग्रंथितं बध्नाति : – ' Ties a knot'— a custom prevalent even now. When one wishes to remind oneself of an important purpose one has undertaken, one ties a knot at the end of one's upper garment. An extremely forgetful nature, however, cannot re-

collect the very purpose for which the knots have been tied ! (For such a caricature, see Gadkarari's प्रेमसंन्यास, the character of गोकुळ).

V. 6. There is no doubt, says the king, that he will succeed in winning over वासवदत्ता, striking wonder in the minds of प्रद्योत and his followers.

न चिरादेव पश्याम्यहं :—The whole of the second line seems corrupt, being metrically defective. It may mean 'I shall see that before long I win over वासवदत्ता'.

सुसंनिहितं : – Well-planned.

उच्छ्वासित : – Back to life again ; revived.

सविलक्षस्मितम् :—With a smile mixed with embarassment.

भ्रान्ति :—Illusion, error of judgment.

स्थाने : – But proper.

V. 7. The verse describes how मनोरमा, supposed to be playing the rôle of वत्सराज, very much resembles him in every respect, thus creating an illusion under which वासवदत्ता is labouring at present.

The situation is, no doubt, highly humourous. The audience knows full well that it is not मनोरमा but the King himself who is on the stage ; and वासवदत्ता was rightly 'mistaken'. The facts have to be concealed, however, and there is no better person than सांकृत्यायनी who would successfully do it. The situation thus creates a double interest; the successful representation of his own part by the king himself and the deception of the Queen. It is only on the achievement of this double object, that the success of the ruse employed for the union of the two lovers, depends. The audience would witness the scene with great live-

liness and humour, not unmixed with anxiety for the fate of the poor girl आरण्यका.

नयनोत्सवास्पदम् .—Source of a great delight (Lit. festival) to the eyes.

मत्त...चिता (गतिः) :– Suited to a wild elephant.

सत्त्वभत्यूर्जितम् : – Highly dignified nature.

लीला : – Graceful bearing.

सान्द्र ... कारी : – Imitating the rumbling of heavy (सान्द्र) clouds.

बद्धेन : – Bound with iron chains ; refers to his prison life. See Introduction.

नीलो...केन : – By means of a garland (दामन् – a rope) of blue lotuses.

आदरेण :– Carefully, with great attention.

V. 8. She sings a song, couched in words that are suggestive of her lover's desires of eloping away with her.

घन...दृष्ट्वा : – 1 Having seen the sky blocked with thick clouds (राजहंसः).

2 Looking at the sky whose view was obstructed with thick walls (बंधन), or seeing the prison-house coloured like the sky, because of its darkness.

राजहंसः – 1 The royal swan, 2 (the king) the swan-like king.

मानसं : – The sacred lake Mānasa, situated in the vicinity of the Kailāsa mountain. It is the home of swans who cannot endure the sight of turbid waters in the rainy season and hence repair to their native place before the rainy season has set in.

यदाप्रभृति etc. Cf. the complaints of त्रिदूषक in शा. II.

रात्रिंदिवम् : – Day and night.

V. 9. This verse too like the preceding one is suggestive of the intense passion of वासवदत्ता for her lover whom she is pining to see.

अभि ... क्षिप्ता :– Tossed by new passion.

वामक (कामः) : – The wicked love or Cupid. The God of Love is always represented as perverse in his dictates and workings.

उत्ताम्यति :– Yearns, pines.

द्रष्टुं प्रार्थयमाना :– Longing to see. प्रियदर्शन : – Handsome.

These Prakrit songs must have been sung in melodies, in the most systematic manner. We have a good number of such Prakrit songs in the Sanskrit dramas which were being sung and which thus charmed the audience.

Cf. शा. I. 4. and the remarks of सूत्रधार –

आर्ये साधु गीतम् । रागबद्धचित्तवृत्तिरालिखित इव सर्वतो रङ्गः ।

Again शा. V. 1.

अहिणवमहुलोलुवो तुमं तह परिचुम्बिअ चूअमञ्जरिं ।

कमलवसइमेत्तणिव्वुओ महुअर विसुमरिओ सि णं कहं ॥

on which the king remarks :– अहो रागपरिवाहिणी गीतिः

Cf. मा० II दुल्लहो पिओ तस्सिं भव हिअअ णिरासं etc.

This song was sung and also was acted.

Cf. रत्ना० I.13,14,15 sung by the two maid-servants.

वादित्रम् : – An accompaniment of musical instrument.

V. 10. In this verse the king gives a critical appreciation of the singing of वासवदत्ता, analysing the various good features that are conducive to its

charm. This apreciation is given in the technical terms of the science of music (संगीतशास्त्र), which had been greatly developed by Indians.

व्यक्तिः—(लब्धा) Manifestation, clearness, distinctness.

व्यञ्जनधातुः—वीणावादनप्रकारः—The 'distinguishing' mode of playing on the lute. These modes are four.

Cf. विस्तारः करणश्चैव आविद्धो व्यञ्जनस्तथा ।
चत्वारो धातवो ज्ञेया वादित्रकरणाश्रिताः ॥
इति दशविधः प्रयोज्यो वीणायां व्यञ्जनो धातुः ॥

For its tenfold division, characterised by the different position of fingers, Cf.

व्यञ्जनधातोर्ज्ञेयं कलतलनिष्कोटितं तथोत्कृष्टम् ।
रेफोऽवमृष्टपुष्पावनुस्वनो विन्दुरधरश्च ॥

लयः – Musical measure, time. It is three-fold. द्रुत – Quick, fast, मध्य– Middle; लम्बित or विलम्बित Slow. There is a technical difference between ताल and लय. Cf. तालः कालक्रियामानं लयः साम्यमथास्त्रियाम् ।

Here, however, ताल is used as a synonym of लय.

Cf. also तालान्तरालवर्ती यः स कालो लय उच्यते ।
त्रिविधः स च विज्ञेयो द्रुतो मध्यो विलम्बितः ॥

यतिः – A pause. Cf. लयप्रवृत्तिनियमो यतिरित्यभिधीयते ।
समा स्रोतोगमा चान्या गोपुच्छा त्रिविधेति सा ॥

गोपुच्छप्रमुखाः – With the गोपुच्छ kind of pause as the prominent one.

वाद्यविधयः – The three styles of the instrumental accompaniment. viz. तत्त्व, ओघ and अनुगत.

Cf. तत्त्वं भवेदनुगतमोघश्चेति निरूपितम् ।
गीतानुगं त्रिप्रकारं वाद्यं तल्लक्ष्म कथ्यते ॥

or विलम्बितं द्रुतं मध्यं तत्त्वमोघो घनं क्रमात् । Amara.

यदहमिच्छामि :—' May that be yours which I wish for you.' —a blessing which is not without its suggestion of his love and his cherished desires for its fruition.

विद्या...तोषिता —Complimented with honour done to her for her skill.

उपाध्यायपीठिकायाम् :—On the very seat occupied by the teacher. It is this device in the गर्भनाटक that is calculated to exasperate the Queen and thus to effect a disclosure of the intrigue.

शिष्यविशेषा :—A distinguished pupil. अर्हा—Worthy, deserving.

आधिकं कल्पितं :—Overdrawn ; (imagination) stretched too much.

निःसहानि :—Unable to undergo exertion ; exhausted.

कपोल...लवाया :—Of her on whose cheeks are manifest drops of perspiration; cf. शा० 1. 29.

बद्धं कर्णशिरीषरोधि वदने घर्माम्भसां जालकम् ॥

अग्रहस्त :—The fore-hand ; i. e. fingers, or palm. cf. शा० IV. आवेगस्खलितायाः प्रभ्रष्टं मेऽग्रहस्तात् पुष्पभाजनम् ।

काञ्चनमालाकाव्यम्—Inventions of कांचनमाला.

न मे बहुमतासि :—I do not approve of you. I don't like you.

V. 11. The king holds the hand of आरण्यका in his own hand and herein he describes the sweet thrilling sensation that he feels at its cool touch.

सद्यो...शिशिरः—Cooled by its sudden contact with dew-drops falling at night.

पद्मकोश :—A closed lotus ; a bud (which would very much resemble a closed rosy hand).

ह्लादित्वं...तपस्य :—But then a lotus-bud would not be so delightful (ह्लादित्वं) at this hour of the night, i. e. at dawn, when there is no Sun's heat and consequently the cold particles of frost that have fallen over the lotus have not yet evaporated. Naturally, therefore, the cold touch of the lotus-bud would not be so agreeable and delighting, as the touch of this hand is. This cannot be therefore, a lotus-bud. Note that this Garbhanāṭaka was being acted late at night ; see Introduction.

मुञ्चन्ति...दाही—Construe :—एते पञ्च नखरजनिकराः हिमौघं मुंचन्ति किम्?—सोऽपि दाही. Is it that these are five moons (रजनिकराः) in the form of nails, discharging a shower of snow (हिमौघ) and thus diffusing coolness ? It cannot be. For a shower of frost is always blighting (दाही) to a lotus. सः—हिमौघः

ज्ञातं...तत् — I now understand ; it is manifest that under the guise of perspiration, there is a flow of nectar, dripping down continuously, and thus causing coolness.

V. 12. 'This rosy hand has implanted passion in my heart.'

बाल...दक्षेण – Skilful in depriving the fresh coral branch of its loveliness.

स्वहस्तेन हृदये रागः न्यस्तः – A play on the word राग, meaning 'red tinge' and 'love.' With this rosy hand, you have applied a red tinge to my heart, i. e. you have instilled love into my heart.

स्पर्शविशेषः – A peculiar sensation or thrill felt at the touch (of his hand).

अनर्थं कुर्वन्ति – Give me strange feelings, Lit. work havoc.

Cf. शा॰ I

किं नु खल्विमं जनं प्रेक्ष्य तपोवनविरोधिनो विकारस्य गमनीया-
स्मि संवृत्ता ।

धर्मशास्त्रविहित – Ordained or sanctioned by law-books, or treatises on religion.

गान्धर्वो विवाहः – One of the eight forms of marriage noted by the ancient Law-givers. In this the mutual consent is essential.

लज्जास्थानम् – Source of shame, a thing giving a shock to the sense of decency.

प्रेक्षणियकम्—A play; a dramatic representation.

अस्थाने—At a wrong moment.

रसभङ्ग—Interruption in the enjoyment.

चित्रशाला – A picture-palace.

राज्ञाप्यत्र भवितव्यम् – The king must be loitering in the vicinity. The गर्भनाटक was meant for the entertainment of only the female inmates of the zenana. The King and Vidūṣaka had no business to be there, unless of course, attracted thither, as the queen guesses, by his attachment to आरण्यका. Hence she is curious to know the movements of the King.

निद्राजडम् – adv. Like a man dull and drowsy when suddenly awakened from slumber.

आकुलीकृतम् – Spoiled, made a mess of the whole thing.

मूर्खबटुक – Foolish chap. बटु. a lad, chap, often used as a depreciatory term or to show contempt. Cf. Mu. चाणक्यबटुः

शोभनं ... नर्तितम् – वासवदत्ता ironically repeats the compliment she had given her before on P. 38. (text.)

मूर्ख...रितः – Drowned in this fool's clamour.

आर...सूत्रधारः – The wire-puller in this play of the adventurous intrigue of आरण्यका.

कुत्र...वसन्तकः – 'Where आरण्यका and where वसन्तक ?' There is a great incongruity between the two. Cf. Marathi expression like कोठें इंद्राचा ऐरावत व कोठें शामभट्टाचें तट्टू.

प्रेक्षणीयम् – The play (as arranged by विदूषक). or as T and G interprete 'the spectacle he presents' as in a similiar Marathi expression :— याचा आतां तमाशा पाहतें.

दुर्नयः – Misbehaviour.

प्रतिहतं...अमङ्गलं – 'Let the evil be averted. It was outrageous and sinful on my part to have bound you, like a prisoner.

सोत्प्रासम् – Ironically, sarcastically, sneeringly.

अन्यत् संवृत्तम् – Had quite a different turn.

अभूमिः – A place unfit.

अपूर्वः – Novel, unprecedented.

अनुनयः – Reconciliation, appeasing.

V. 13 The Queen is extremely angry. She has, however, suppressed all her fury and tried to put on a smiling and gentle look. The king describes how her wrath is manifest with its indications, in spite of her attempts to look gentle and agreeable. Cf. शा॰ II. 2, for similarity of expression.

ताम्रा द्युतिः – Red, fiery lustre—a clear indication of resentment.

माधुर्येऽपि सति, गद्गदा इयं ते वाक् अनुपदं स्खलति – Inspite of your attempt to have sweetness in the voice, it trembles (गद्गदा) and falters at every word.

नियताः – Suppressed, restrained.

स्तन...त्कम्पेन संलक्षिताः – Betrayed by the heaving of her bosom.

प्रकट...विधृतः – Suppressed with efforts that are visible.

न स्वल्वहं...जानामि – And she was innocent in the whole affair, which was all arranged by मनोरमा, and out of which she could escape with the instinctive cleverness of a woman, entangling poor विदूषक in the trap.

चित्तमपहर्तुम् – To entertain you. We find the King and later on, even सांकृत्यायनी takes advantage of this intelligent excuse put forward by विदूषक.

अन्यथा विकल्पितेन – Suspecting otherwise, viz. my attachment for आरण्यका, which is the cause of this jealous anger.

V. 14. Construe:--भ्रूभङ्गैः ललाटशाशिनः कस्मात् मुधा कलंकः क्रियते ? स्फुरन् अधरः वाता...समतां किं नीतः? अयं पुनः मध्यः अधिक---भरेण खिद्यते । कोपं मुञ्च, तवैव चित्तहरणाय मया एतत् क्रीडितम् ।

भ्रूभङ्गैः etc. 'Wherefore is the (beauty) of this moon-like fore-head marred by these frowns, which look like spots (कलंक) on the moon?

वाता...etc. 'Why is this throbbing lip made to resemble a (red) बन्धुजीव flower stirred by the breezes?' बन्धुजीवः–बन्धूक.

मध्यश्च etc. This waist is pained by the heavy burden of your breasts heaving violently.

निर्वृत्तं – Finished, over.

प्रसादं अकृत्वा – Without showing favour, or giving pardon.

V. 15. The King describes his state of mind, when caught in this situation. There was his Queen inflamed with wrath towards him for his fault and on the other side, his beloved आरण्यका, a poor fragile creature, cowed down with fear; the contrast was extremely striking; and as for himself, he knew not what to do, being caught in a dilemma betwixt fear and longing.

स्वेदा...भङ्गं (एकं मुखं) – One face (of the Queen) with its frowns terrorising, being streaked (भिन्न) with drops of perspiration.

त्रासेन उत्प्लु...लोलम् (अपरं मुखं) – Another countenance (of आरण्यका) with tremulous (व्यालोल) glances like those of a deer bounding again and again (उत्प्लुत), through fright (त्रासेन).

अग्रतः – Before (me).

महति संकटे. Lit. In a great calamity.

Act IV.

दीर्घरोषता – Long-continued anger.

अनुकम्पा – Pity, compassion.

आत्मानं व्यापादयन्ती – Committing suicide. This is an indication of आरण्यका's attempt on her life by poisoning, which is exhibited later on.

अङ्गारवती – Name of the mother of वासवदत्ता, and wife of महासेन-प्रद्योत. The unnamed sister of अङ्गारवती was the wife of दृढवर्मन् and mother of प्रियदर्शिका, who naturally is her aunt's daughter, i. e. her sister.

समर्थ – Powerful, capable of releasing दृढवर्मन्.
उदासीनत्वम् – Indifference, silence.
दन्तवलभी :—An edifice built of ivory, ivory hall.
निर्विण्णा :—Disgusted, tired.
अत्याहितं : – Serious danger. प्रवेशक :–See note before.
मातृष्वसृपति :—Husband of her mother's sister.
अतिऋजुका : – Too simple, straight–forward.
मदीयेन (जनेन) : – With my relations.

तादृशी :—Lit. Of that sort, as she was before, enjoying the esteem and undivided affection of her lord.

हासितास्मि : – A play on √ हस् causal. 1 To entertain, 2 To ridicule.

एता...नीता : – Reduced to this plight.

मन्युप्रमार्जनम् :—Removing of anger, reconciliation.

मनोरथाः – etc. These would only be desires (never to be realised).

अनेक...शाली :—Graced with arms that are endowed with valour tested in the shock of many a battle.

दुर्विषहबलसमुदितः – Possessed of an irresistible army.
संदोह : – Collection, assemblage.

कुब्ज...वर्जित :—Excepting deformed or crooked-bodied persons (कुब्ज), dwarfs (वामन), old men and chamberlains. In the zenana only such people are employed in service.

मोक्षणाभ्युपाय :—Remedy for her release.
मासोपवास : – A fast lasting for a month.
चण्डी : – Hot-tempered, fiery woman ; also the relentless Goddess Durgā, whose favour is sought by fasts and bloody sacrifices.

V. 1. The King asks विदूषक what methods of reconciliation he should adopt. Should he, like a knave, boldly rush forth and, with a roguish smile, clasp her about the neck? Or, should he speak sweet coaxing words? Or should he confess his guilt and ask to be pardoned, falling prostrate at her feet?

धृष्ट :—Bold. पुरतोऽवरुध्य-Obstructing her way, before her.

चाटु...प्रीतां :—Pleased with the use of hundreds of blandishing words.

प्रपञ्च– extent. Cf. नीति०, धीरं त्रिलोकयति चाटुशतैश्च भुङ्क्ते ।

वासवदत्ता...तिष्ठति :—Though full of wrath, she does not fail to show him proper marks of respect, that are expected of an Aryan lady.

V. 2. The King implores her not to embarrass him too much with an exhibition of this excess of formality.

संभ्रम :—Disturbance, confusion.

तान्तमध्या :—A woman possessed of a thin (तान्त) waist.

L. 3 & 4. Construe—

अयं जनः दृष्टि...हृतः अत्यादरेण विलक्षः किमिति क्रियते ।

दृष्टि...हृतः—Delighted with only the favour of a glance. अत्यादरः—Excess of courtesy.

व्यवसित :—Busy about; determined.

गम्भीरतरः (कोपः)—More intense (wrath).

V. 3. Describes वासवदत्ता under the influence of deep anger.

मुग्धेक्षणा :—Possessed of a sweet lovely glance (Lit. innocent).

नाति...धरा—The lower lip not quivering too much.
उज्झसि :—Give out.

प्रध्या...नना :—With your face lowered in thought.
स्तिमितः – Suppressed, silent.
गूढप्रहारोपमः – Like a concealed wound.

विचारयसि :—'Why do you worry me with these questions'? You are all happy. The Prakrit form is विआरेसि, which has been rendered into Sanskrit by its prototype विकारयसि:—'Torment, pain', by all the editors. It is better to take it as विचारयसि.

दिष्टया वर्धय् :—To congratulate.

विश्रब्धः – Unmoved, unconcerned.

V. 4, 5. विजयसेन was already sent against the king of the Kalingas. He invaded his outside territory, as a result of which, he had to resort to his fortress, where the only defence for him was his castle-wall; and now within a day or two, we shall hear of him, either captured or slain in the scuffle.

विजय...सरैः (बलैः) :—Led by विजयसेन. (विजयसेनः पुरःसरः येषां—तैः ।).

आक्रान्त...विषयः – His out-side territory being captured and occupied (आक्रान्त).

विहतप्रतापः – Shorn of his glory.

प्राकार...शरणः—With only the rampart as his defence.
अशरण :—Helpless, defenceless.

निर्दिष्टा...सन्दं :—Dispirited by the attack (आक्रान्त) mentioned above (निर्दिष्ट).

प्रति...वृत्तं :—The activities of his slavish warriors decreasing everyday. (प्रतिदिनं विरमत् वीरदासेराणां वृत्तं यस्य तं कलिङ्गम् ।).

वीरदासेर : --A warrior born of a slave (दासेर) – a contemptuous epithet.

शीर्य...सैन्यम् : – शीर्यमाणाः द्विपाः तुरगाः नराश्च, तैः क्षीणं निःशेषं च सैन्यं यस्य तं – Whose army was being totally annihilated, being reduced in numbers (क्षीण) by the destruction of elephants, horses and men.

सध्वंसम् : – Whose ruin is imminent.

अद्य etc. Construe :–

अद्य श्वो वा झटिति मम बलैः सर्वतः तत्र दुर्गे विभग्ने (सति), कलिङ्गे युद्धे बद्धं हतं वा, भगवति, त्वं न चिरात् श्रोष्यसि ।

सर्वतः विभग्ने :—Breached on all sides. झटिति – Quickly.

अप्रतिविधाय : – Without counteracting or thwarting (the enemy's plans).

दृढवर्मकञ्चुकिसहितः – We knew from Act I that this chamberlain had gone back to Lord दृढवर्मन् and was attending on him in his prison-life. He comes back, to offer his grateful thanks to वत्सराज on behalf of दृढवर्मन्.

हर्ष...लोचन :—With his eyes dilated with joy.

अनुपमं सुखातिशयं : – Excess of delight, beyond all comparison. यत्सत्यम् – To speak the truth. कमपि – Indescribable. अवितथम् – True.

V. 6. The sight of the master fills a servant with joy, even ordinarily. How much more so when he has successfully accomplished the mission entrusted to him? Note the contrast between this verse, expressive of a confident joy, and the verse in Act I (I. 8) which breathes of suspicion and hesitation on the part of the servants.

सुखनिर्भरः – Filled with delight.

अरि...भरः – अरेः बलानां विघटनेन निर्व्यूढः प्रभोः नियोगस्य भरः येन सः – Who has successfully carried out the heavy responsibility of the commands of his master, by destroying the enemy's forces.

V. 7. The Chamberlain of दृढवर्मन् informs of the success of विजयसेन over the king of कलिङ्ग and of दृढवर्मन् being re-established in his own kingdom.
निवेशितः – Established.

G. reads the verse differently. It would mean 'Having killed the accursed Kalinga, and having re-installed our Lord (दृढवर्मन्) on the throne, विजयसेन established the order of Your Majesty (everywhere).

मातृष्वसा :—The mother's sister i. e, the aunt; wife of दृढवर्मन् and mother of प्रियदर्शिका.

अनुप्रेषितवती :–Forwarded. The letter written by अंगारवती, the mother of वासवदत्ता, was first sent to her sister, wife of दृढवर्मन्. She noted the contents and forwarded (अनुप्रेषितवती) it, with the Chamberlain विनयवसु of king दृढवर्मन्.

महाव्यापारः – One great task or mission.

अभ्युदये :—On an occasion of prosperity or rejoicing.

गुरुपूजा : – The worship of the teacher. By this विदूषक hinted at the reconciliation about which the king was anxious.

सर्व...मोक्ष := General amnesty; so that आरण्यका may be set free.

छोटिका :—Snapping of the two fingers. Cf. Marathi चुटकी

परिभ्रंशः – Loss. संबन्धः – Alliance.

परिणेतृ :—A husband.

दिष्ट्या दृष्टाम् :—Luckily observed.

निक्षिप्य :—Having deposited or entrusted her.

प्रतीपम् :—Back.

स्मर्तव्यतां नीतम् :—Lit. Reduced to memory, i. e. destroyed.

किं कथयासि :—' What do you say to this ? ' The king knows clearly that he can supply a clue in the search of आरण्यका, and hence his significant smiling look at विजयसेन.

प्राणसंशयः – Serious danger to life ; on the point of death.

The speech of मनोरमा gives an answer, as it were to the Chamberlain who has just said ... नाद्यापि विज्ञायते क्व वर्तत इति ।.

कल्यव्यपदेशेन :– Under the pretext of wine (कल्यं).

कदाचिन्मां etc. She is afraid that people would suspect her of having killed आरण्यका, through jealousy.

गृहीतविषविद्यः – Who has acquired the knowledge of poisons ; i. e. mastered the art of curing the effects of poison.

सविषवेग :—Possessed of the symptoms of poisoning.

संक्रान्त :– Affected ; Lit transformed.

गुरुभूतम् :—Increased. विपद्यते :– Sinks down.

V. 8. In this verse, he gives expression to his utter disappointment regarding आरण्यका who is greatly overcome by the effects of poison. A bee approached a lotus-bud to sip its honey, and to his utter despair, he found the lotus blighted by frost. Adverse fate bars the fulfilment of all desires.

संजात...रसां (कलिकां) :– A lotus-bud rich in its fresh juice (मकरन्द).

दग्धा etc. हिमेन सहसा निपत्य एषा दग्धा – Snow fell and blighted it all of a sudden.

वाम – adj. Adverse, unfavourable. √फल् – To bear fruit; fructify.

अभिवाञ्छितानि :—Desires.

बोधः – Cognition by means of the senses, consciousness.

V. 9. Seeing the painful effects of poison in आरण्यका, corresponding torments are being experienced by the king also, which he describes in this verse.

प्रतिरुध्यते :—Choked. कृच्छ्रात्—With difficulty.

श्वसितं हृतं : – Her breathing has stopped.

निश्चेष्टतां आगता :—Paralysed.

सर्वं तु दुःखं मम :—It is not only painful torments of poison, but it is all anguish, physical and mental and caused by everything.

अपकृतम् : – Wronged. विषमा—Difficult, irresistible.

मूढः—Stunned, dazed.

सर्वत्राप्रतिहता नरेन्द्रता :—Sovereignty unimpeded by forces, (human or superhuman.)

जृम्भिका :—Yawning.

निर्व्यूढम् :—Served its purpose ; fully demonstrated.

V. 10. The effects of erotic sentiment manifest in आरण्यका in the presence of the king, are humorously attributed by him to poison which is not yet wholly allayed.

स्वभावस्था : – Natural, normal. नातिविशदा – Very distinct.

प्रकट...कणिका :—With particles of sweat and horripilation manifest on her person.

कम्पः स्तन...जनन :—This heaving causing distress to her breasts.

तदवस्थम् तस्मिन् (दृढवर्मणि) अवस्था यस्य तद्—Secure in his possession.

अलीकशीला : – Deceiver ; (अलीकं शीलं यस्याः) behaving falsely ; because आरण्यका had not disclosed her identity till the last moment.

V. 11. The king observes while taking a review of things accomplished so far, that as for himself, nothing remains to be achieved. For instance, दृढवर्मन् obtained back his kingdom, you are appeased and reconciled ; your sister, all hale and sound you have met ; what other thing should I cherish now ?

सुदूरमपहृता :—Carried away bayond limits with anger.

भरतवाक्यम् —The words of भरत i. e. the chief actor, who, divested of his character he represented in the drama, concludes now with a stanza (or two), expressing general weal for the world.

V. 12. The verse concludes with a blessing on all.

Construe :—वासवः इष्टां वृष्टिं विसृजन् उद्दामसस्यां उर्वीं जनयतु । विप्रमुख्याः इष्टैः त्रैविष्टपानां विधिवत् प्रीणनं विदधतु । समुपचितसुखः सज्जनानां सङ्गमश्च आकल्पान्तं भूयात् । वज्रलेपाः दुर्जयाः पिशुनजनगिरः निःशेषं शान्तिं यान्तु ।

वासव :—An epithet of इन्द्र, (the vedic god of rains).

इष्टां वृष्टिं विसृजन् :—Sending forth longed for showers.

उद्दामसस्या (उर्वी) The earth abounding in the wild, unrestrained growth of crops.

इष्टै...मुख्या : – And may the pre-eminent Brahmins, by means of sacrifices (इष्टैः) propitiate (प्रीणयन्तु) the

denizens of the heavens. त्रैविष्टपाः—Gods. (त्रिविष्टपः स्वर्गः निवासः येषाम् ।).

आकल्पान्तम् : – To the end of the world; कल्प – A period of the duration for which the world lasts, from the time it is created.

समु...संगमः – The association of the wise, abounding in happiness; Lit. With its accumulated store of pleasure.

निःशेषं :—Totally, completely.

पिशुनजनगिरः—The utterances of slanderers or wicked men.

दुर्जया :– Irresistible ; difficult to be curbed.

वज्रलेपाः :—वज्रवत् कठिनः लेपः यासाम् । Firm like the adamantine cement, leaving indelible impressions on the mind.

APPENDIX A.

The Site of Kaus'ambī

In Cullavagga XI. 1. 12–15 it is narrated that after the council of Rājagṛha, the S'ramaṇa Ānanda was directed by the Saṅgha to impose the sentence of excommunication on Channa, the Bhikkhu, and the venerable Ānanda, accompanied by five hundred Bhikkus embarked on a boat going upstream and disembarking at Kauśāmbī took his seat at the foot of a certain tree, not far from king Udayana's park. From this we gather that the city was situated on a navigable river; and we have further the evidence of the Bṛhatkathā-śloka Saṅgraha (IV. 14) which explictly mentions that Kauśāmbī was on the Kālindī (Jumna).

The ancient city was indentified by Cunningham with the extensive remains at Kosam a village on the Jumna about thirty miles above Allahabad, and the statements given above are among the considerations that make it highly probable that the identification is correct.

The city is said to have been founded by Kuśamba, the tenth in descent from Purūravas; it later became the capital of Purū kings, when their former capital Hastināpura was swept away by an inundation of the Ganges. (*Vide the Ancient Geography of India; Vol. I* by Cunningham; Nariman, Jackson, Ogden — *Priyadars'ikā.*)

APPENDIX B.

Metres.

Sanskrit verse consists of stanzas of four lines (पाद) each, and is regulated by quantity. If all the lines are alike, as is the case often, it is a समवृत्त. If however, the first and the third, and the second and the fourth agree with one another then it is an अर्ध-समवृत्त. A third class of विषमवृत्त is found rarely used. Moreover, in reciting a verse, some slight pause (यति) has to be made at one or more places. There are also three varieties of metres according as the line (पाद) is regulated by a fixed number of syllables, each of fixed quantity, or if the line consists of only a fixed total of quantities (मात्राs), the third variety standing between the two. In scanning a line of the first variety (गणवृत्त), it is divided into गणs of three syllables, and where the number of syllables cannot be exactly divided by three, each of the remaining syllables form a गण. A short syllable is marked as ⏑ and a long one as–. Accordingly, the following will be the varieties of the possible गणs, along with their conventional names.

य ⏑ — —	भ — ⏑ ⏑	म — — —
र — ⏑ —	ज ⏑ — ⏑	न ⏑ ⏑ ⏑
त — — ⏑	स ⏑ ⏑ —	ल ⏑ ग —

Among the vowels, अ, इ, उ, ऋ, and ऌ are short, while the rest are long. The following verse will be useful as an aid to the memory.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥

In scanning the second variety i. e. मात्रावृत्तs, only the number of मात्राs or syllabic instants have to be counted, before determining a particular metre of this type. A short syllable carries one मात्रा while a long one has two. In connection with this, note also this verse that aids in determining the short or long quantity of a syllable.

सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् ।
वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥

The following is a list of metres that occur in the प्रियदर्शिका :–

उपजाति– is a composite metre, formed when lines of any of the three metres, इन्द्रवज्रा, उपेन्द्रवज्रा and वंशस्थ are mixed in a single verse. इन्द्रवज्रा has 11 syllables, the scheme of which is, त, त, ज, ग, ग, while उपेन्द्रवज्रा also has 11 syllables, with the scheme, ज, त, ज, ग, ग. Cf स्यादिन्द्रवज्रा यदि तौ जगौ गः, उपेन्द्रवज्रा जतजास्ततो गौ । अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ॥ इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम ।.

वसन्ततिलका or °कम् – A metre of 14 syllables, its scheme being, त, भ, ज, ग, ग –cf. उक्ता वसन्ततिलका तभजा जगौ गः ।

मालिनी – A metre of 15 syllables, with the pause coming after the 8th syllable, has the scheme– न, न, म, य, य. ननमयययुतेयं मालिनी भोगिलोकैः ।.

शिखरिणी – A metre of 17 syllables, with the pause after the 6th syllable, has the scheme – य, म, न, स, भ, ल, ग. Cf. रसै रुद्रैश्छिन्ना यमनसभलागः शिखरिणी ।.

शार्दूलविक्रीडितम् – A metre of 19 syllables having its pause after the 12th syllable, has the scheme-- म, स, ज, स, त, त, ग. Cf. सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।.

स्रग्धरा – A metre of 21 syllables. The pause comes after the 7th and the 14th syllables, has the scheme, म, र, भ, न, य, य, य. Cf. म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ।

आर्या – This belongs to that variety of metres that are regulated by the number of मात्राs. The four lines of an आर्या have respectively 12, 18, 12, 15, मात्राs. Cf. यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥.

गीति – This also belongs to the variety of मात्रावृत्तs. The first and third quarters of this metre must contain 12 मात्राs each, and the second and fourth, 13 each. Cf.

आर्यापूर्वार्धसमं द्वितीयमपि भवति यत्र हंसगते ।
छंदोविदस्तदानीं गीतिं तासमृतवाणि भाषन्ते ॥

A metrical analysis of the play.

शार्दूलविक्रीडितम्		स्रग्धरा	उपजाति	आर्या	वसंततिलका	मालिनी	गीति	शिखरिणी.
I. 1	III. 14	I. 2	I. 4	I. 5	I. 10	II. 8	III. 8	IV. 10
I. 3	III. 15	I. 9	III. 3	I. 8	III. 2			
I. 6	IV. 1	I. 12		II. 5	IV. 2			
I. 7	IV. 3	II. 2		II. 9	IV. 4			
I. 11	IV. 9	II. 4		III. 1	IV. 8			
II. 1	IV. 11	III. 11		III. 6				
II. 3		IV. 5		III. 9				
II. 6		IV. 12		III. 12				
II. 7				IV. 6				
II. 10				IV. 7				
III. 4								
III. 5								
III. 7								
III. 10								
III. 13								

APPENDIX C.

Alphabetical Index of Verses.